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established after a reasonable search whether an artist or
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y be published 60 years after the date of sale.

June 9, 1967

Mr. Robert Aichele
1150 Rancho Way #36
San Jose, California 95117

Dear Mr. Aichele:

It just occurred to me that we have not sent a public announcement to the effect that the Gallery will close - as usual - on June 30th for the two summer months and also that we have substituted Saturday for the Monday "day-off". In other words, we are open from Monday through Friday during June and I look forward to seeing you before the end of the month. I would suggest that you phone when you arrive in New York to make a specific appointment so that I may have the pleasure of meeting you in person. The telephone number appears above.

Sincerely yours,

BOB/tm

AMERICA-ISRAEL CULTURAL FOUNDATION, INC.

AMERICA-ISRAEL CULTURE HOUSE
4 EAST 54TH STREET, NEW YORK, 10022
TELEPHONE: (212) 751-2700
CABLE ADDRESS: AMFUNDPAL

PL see EW, Revd
Elaine Graham Weitzen
Representative
Israel Museum

June 9, 1967

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Mr. Tracy Miller
The Downtown Gallery
465 Park Avenue
New York, N.Y. 10022

Dear Tracy:

In reply to your letter of June 8, re the Webers,
the enclosed is for your records.

With best wishes for a pleasant summer and kindest
regards,

Sincerely,

Elaine Graham Weitzen

EGW/ab
Enc.

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INSEE 1760-75-100-D-241

Paris, le 23 juin 1967.

Madame E. Halpert,
465 Park Avenue,
New York. N.Y.,
Etats-Unis.

Dear Edith,

I am writing to you for a very special reason. Ottesens' show is set for October the 27th 1967 at the Gallery " La Boetie." The New York dealers are here now, and are having the catalogue printed in France. Both Ottesen and myself would be extremely grateful if you would consent to give us a very short preface for the catalogue. Insomuch as it is his first one man show in the United States, we feel that your printed blessing, would be most benificial. If you have not the time or inclination would you be disposed to let us use excerpts from your letter of the 28th of March?

I, of course, will be in New York for the exhibition and hope that you will accompany me to the opening.

We are closing here on July the 15th after a hectic season. I hope you are in the best of health and that you were able to get some rest, and that the summer will be most benificial to you.

With all my very warmest regards and wishes,

Most sincerely yours,

Nine Gilster

HEATH'S GALLERY

62 PONCE DE LEON AVE., N. E. - ATLANTA 3A, 30308 TELEPHONE 875-1468

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purchaser is living, it can be assumed that the information
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June 6, 1967

The Downtown Gallery
465 Park Avenue
New York, New York

Attention: Mr. Howard Rose

Dear Mr. Rose:

In my conversation of a few days ago I mentioned my need for two additional silkscreens. I would like these two as soon as you can send them and must definitely have them by the 18th of June. I assume that my commission is 10% as in the existing exhibit. If there are any difficulties do not hesitate to call me collect.

Ben Shahn,	1	<u>Decalogue, 1961</u>	350.00
	1	<u>And Mine Eyes a</u>	
		<u>Fountain of Tears,</u>	125.00
		1965	

I look forward to seeing you upon my next trip to New York.
My best regards to Mrs. Halpert.

Sincerely,



Leanne B. Heath

LBH/ma

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June 2, 1967

Mrs Edith Halpert
Downtown Gallery
465 Park Avenue
New York, New York

Dear Mrs Halpert:

We are appraising the H.F. Johnson collection of American art (ART:USA) and would like to ask you, as the most knowledgeable source on the following artists, whether you think the figures we have arrived at accurate reflections of current market value of their particular works in the collection. (I am sorry to have to impose on you by writing, since all of the dealers we have contacted in this connection have just given us informal figures over the phone. Although we were informed that you preferred our writing to you, it would be perfectly satisfactory to us if a member of your staff should phone us with any changes you might have, if that will save you bother and time.)

Charles Sheeler

'Sun, Rock and Trees, No. 2'
oil on canvas 23 x 33"
1959
\$18,000

Georgia O'Keeffe

'Only One'
oil 36 x 30"
1959
\$10,000

Stuart Davis

'Int'l Surface No. 1'
oil 57 x 45"
1960
\$27,500

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PHILADELPHIA MUSEUM OF ART • FAIRMOUNT
BENJAMIN FRANKLIN PARKWAY AT TWENTY-SIXTH STREET • P.O. Box 7646 PHILADELPHIA 1

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Mr. Howard Rose

June 27, 1967

I think continually of those who were truly great
Menorah
Passion of Sacco and Vanzetti
Praise Him with Psaltery and Harp
Psalm 133
The Scientist
Where there is a Book there is no Sword

Can you give me the sheet size of:

Alphabet and Maxims
Alphabet and Warsaw
Bentitude

The composition size of:

Decalogue

The sheet and composition size of:

Silent Night (unauthorised reproduction)

I would be very grateful for any of the above. Meanwhile, I
have had several very satisfactory visits to see Shahn in Roosevelt.
Please give my best to Mrs. Halpert if she is about.

Gratefully yours,

Kneeland McNulty

Kneeland McNulty
Curator of Prints and Drawings

KMN/bm

Telephone POplar 5-0500 • Cable PHILMUSE

RODIN MUSEUM • PARKWAY AT 22nd STREET

SINCE 1867

GUMP'S

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VIENNA

14 June 1967

Mrs. Edith Halpert
The Downtown Gallery
465 Park Avenue
New York, New York

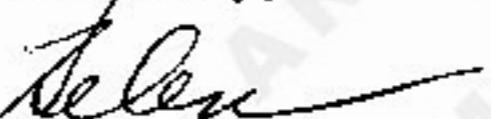
Dear Edith:

It was so good to talk to you yesterday. We'll look forward to receiving whatever Shahn prints you can send us, (other than Mine Building which we have in stock). You mentioned that you had some framed ones, but I don't feel that we would want to invest in the frames, as we have our own custom frame shop here, and our customers are used to choosing their own frames at the same time they buy the prints.

We have two Shahn drawings still, FLEET OWNER and SHIPYARD, but if you have any other framed ones that you'd like to send out on consignment for the summer months, we'd be happy to have them.

My love to you, and I hope the move is easy and you have a very pleasant, restful summer.

Sincerely,



Helen Heninger
Director
Gump's Gallery

nor to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or publisher is living, it can be assumed that the information may be published 50 years after the date of sale.

Memo

From

WARREN M. ROBBINS

June 19, 1967

To Mrs. Edith Halpert

Dear Edith:

An urgent appeal! Can you find the slides on the juxtaposition of African and Modern art. . . I need them to make copies to send to the Kress Foundation.

Enclosed is our latest modest catalog. The opening of the Hersey Collection along with the paintings of Edward Mitchell Bannister (I assume you received that catalog) went very nicely on Saturday.

Hope to see you soon.

Warren

*arrived in the
meantime. Many
thanks*

Mrs. Edith Halpert
Downtown Gallery
465 Park Avenue
New York, New York 10022

MUSEUM OF AFRICAN ART
FREDERICK DOUGLASS INSTITUTE
316-318 A Street, Northeast, Capitol Hill
WASHINGTON, D. C. 20002

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PHILADELPHIA MUSEUM OF ART • FAIRMOUNT

BENJAMIN FRANKLIN PARKWAY AT TWENTY-SIXTH STREET • P.O. Box 7646 PHILA. 19101

June 24, 1967

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inquirer is living, it can be assumed that the information
may be published 50 years after the date of sale.

Mrs. Edith Halpert
The Downtown Gallery
465 Park Avenue
New York, New York 10022

Dear Mrs. Halpert:

Thank you for your note of the 17th regarding the Ben Shahn exhibition. I very much appreciate your interest and cooperation.

So far as lenders are concerned, it appears that my only sources will be the Downtown Gallery, Shahn, our own Museum, and Harry Bakwin (who owns a copy of the Levana portfolio) - or do you have a copy of that publication with its 10 lithographs?

When I have a complete list of what is needed for the exhibition shall I send it to you to see which items you want to lend? Or shall I just borrow all I can from Shahn, and ask you to supplement whatever he lacks? I have a pretty good idea of what both of you have, and often there is duplication of course.

I hope your summer will not be vacationless.

Sincerely yours,

Kneeland McNulty

Kneeland McNulty
Curator of Prints and Drawings

EMN/bm

Telephone POplar 5-0500 • Cable PHILMUSE

RODIN MUSEUM • PARKWAY AT 22nd STREET

ROBERT D. COMPANY

STRAUSS

P. O. BOX 2544 • HOUSTON, TEXAS 77001

June 14, 1967

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purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

Miss Edith Halpert
The Downtown Gallery
465 Park Avenue
New York, New York 10022

Dear Edith:

I hasten to write you to explain why I could not get back to spend more time with you yesterday afternoon. Because I was leaving on an 8 O'clock plane this morning, I found I had the problem of many things to attend to in New York as well as trying to spend as much time as possible with my son Robert, Jr. I was very sorry you could not have lunch with us, although I will admit we did not eat until about three. I was also extremely sorry we could not spend more minutes together. I will be sure to rectify this situation on my next visit to New York, which I hope will be sometime during the Fall. I hope you have a most pleasant Summer.

Fondly,

BDS

Robert D. Straus

/fle

GEORGE J. DORFMAN & COMPANY
CERTIFIED PUBLIC ACCOUNTANTS
GLOVERSVILLE, N.Y.

#137

June 22, 1967

Mrs. Edith G. Halpert
The Downtown Gallery
465 Park Avenue
New York, New York 10022

TO: GEORGE J. DORFMAN & COMPANY, DR.

Preparation of state and federal
tax returns for the year 1966 . . . \$250.00

Re 7/16/67 - 7671

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established after a reasonable search whether an artist or
archivist is living, it can be assumed that the information
may be published 50 years after the date of sale.

June 15, 1967

Mr. Victor Topper
5 Hearthstone Crescent
Willowdale, Ontario, Canada

Dear Mr. Topper:

Thank you for the two checks in payment of the
Zorach sculpture and the Rattner lithograph.

I am pleased that the exhibition was so success-
ful and that so much was sold in less than a week.

When you are next in New York, I hope I will have
the pleasure of seeing you again.

Sincerely yours,

EGH/tm

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established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
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June 16, 1967

Mr. John A. Lamb
Letitia Lane
Mount Kisco, New York

Dear Mr. Lamb,

Concerning your request for an insurance valuation for John
Marin's BROOKLYN BRIDGE, we need the size of the painting.
Our old records are stored in a warehouse and it is incon-
venient for us to get at them just now.

Sincerely yours,

Howard Rose

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June 15, 1967

Dr. David W. Scott, Director
National Collection of Fine Arts
Smithsonian Institution
Washington, D. C. 20560

Dear David:

I am enclosing stats of a faded photograph which, between the negative and the positive, may give you some idea of what I consider an excellent painting and an important document.

A great, great many years ago I purchased this painting together with a group of drawings (the latter based on the artist's local subject matter). I sold the painting shortly after, but the owner is evidently now dead and THE BATTLE OF GETTYSBURG was brought to me by a "picker", who wants to dispose of it in a hurry as he is leaving for the summer. I wish you could see it in color, as it is really very handsome and I wonder whether you are planning to be in New York shortly. The painting seems like a natural for the Smithsonian. Won't you please let me know, as I will have to advise him very soon.

And so, fond regards to you and Tirsa.

As ever,

EGH/tm

YOHANAN BEHAM

יוחנן ביהם

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and symbolic that action was. Suddenly I knew how enormous was this day for Israel, Jerusalem made whole. I knew that we had writhed these days in the birth pains of a new era for us. We had added a chapter to the Bible. And some day, 3,000 years hence, when our descendants read how the Israelis took on four armies, 20 times their number, and vanquished them in 60 hours, someone will get fancy with the interpretations and claim the word "hour" in "those times" does not mean hours in our time and the recorder of the saga wrote "his version", etc., etc.

The soldiers in the Old City stood about, shy and proud, smiling, modest. Somebody said, "Chag Sameach" (Joyous Holiday) and a boy replied, "Sameach Meod" (Very Joyous). Everyone murmured "Mazel Tov" with unashamed tears glistening in the sunlight. The words "Kol Hakavod" (All honors to you) brought a nod or smile. They were so young, 18, 19 years old, and they looked ten feet tall to us as we looked up to them from our own new height of 9½ feet.

One is never bored with nothing to do in Israel - but now the prospect of things to do is overwhelming (of course after the last week "overwhelming" is just a new reality). In the Museum alone, Yohanan is worried with the bill for repairs to the buildings which were already heavily burdened with debts. Not a single object in the Museum has been harmed - and the damage can be repaired.

What cannot be repaired ever are the lives we lost - as yet the total is unknown - but after all numbers do not measure the pain and loss this means to those of us who have this to bear. This letter goes off while we still wait for word about our son who is a paratrooper. Most of us are still in shock, staggered by the enormity of our good fortune, this miraculous victory when we only dared hope for survival and a lessening of tensions.

Please forgive the bulleting form this letter has taken - I have such an urgency to talk to everyone we are fond of abroad, to draw you close to us at this time, to hear from all of you. I could not submit my friends to an order of priority; this way I have communicated with my entire personal line of defense this day.

Yohanan tells me The Rockefeller Museum alone is worth
a trip to Israel so when do we see you again?
Yohanan
Be

F
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June 27, 1967

Miss Felicia Oeffen
American Academy of Arts and Letters
633 West 155th Street
New York, New York 10032

Dear Felicia:

Your letter caught us just in time as we are now getting
busy packing away our hand-painted pictures and hand-made
sculpture in preparation for the most welcome two months
vacation, when the Gallery is closed (July and August).

No doubt you will send us the usual forms which will be
mailed to you in September if we get them by that time -
or whenever they reach the Gallery. It is possible that
by that time we will have some new work by Ben Shahn,
but in any event we will take care of the matter. Inci-
dently, is he the only artist on our roster who is a
member of the Institute? I was under the impression that
Rattner was also on your list. You might look through the
names which appear on the letterhead to check whether Ben
is actually the only one so honored.

If you and Stuyvesant get as far as Connecticut during
the summer, please let me know as I would love to have
you visit me in Newtown, where I will spend several days
of the week. Meanwhile, my very best regards.

Sincerely yours,

EOH/tm

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June 26, 1967

Mr. Mitchell Wilder, Director
Amon Carter Museum
3501 Camp Bowie Boulevard
Fort Worth, Texas 76107

Dear Mitch:

I was very pleased with your letter, as I thought you might have difficulty in proposing the expansion of the program for the Amon Carter Museum.

I will start assembling photographs and make notes of artists we do not handle as well, particularly those whose prices will be on the rise now that the counter-revolution is in sight. Based on the number of requests we have received within the last six weeks from museums throughout the country as well as some heated conversations around town, the emphasis is switching to art which is "contemporary rather than merely temporary".

Would Monday July 10th be agreeable for the meeting? From what I gather the holiday week will make hectic travelling and I would prefer the quiet of Monday. Please wire me so that I may make the proper reservations. As I recall, the flight is direct only to Dallas and it will be necessary for me to take some other means of transportation from there to Fort Worth.

I look forward to seeing you, Dick and Mrs. Johnson.

Best regards,

EGH/tm

June 15, 1967

Mr. Sam Cantey III
1220 Washington Terrace
Fort Worth, Texas

Dear Sam:

When I came down from my apartment in this building to
the Gallery below, the porter handed me your card, which
he had found. It took me some time to figure out what it
was about. After a telephone call came in stating that
the doorman had turned away a would-be visitor, telling
him that we were closed on Monday, it suddenly occurred
to me that the same may have been true in your case.

We had advised the desk clerks, doormen and everyone else
that during June we were switching from our usual Monday
closing to Saturday, but obviously the staff of the hotel
ignored this information and turned away many others. If
this was your experience as well, I am very sad, as it
would have been a pleasure to see you here after these
many years - and I miss you.

There is a possibility that I will be in Fort Worth
sometime during July, but I will write you in advance
to make a date during my visit. Meanwhile, my very
best regards,

As ever,

EGH/tm

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FC
Photos - sent 6/26

June 5, 1967

Mrs. Fred Trotter
Puunene
Maui, Hawaii 96784

Dear Mrs. Trotter:

Forgive me for being so tardy in answering your communication.

While we have several very handsome examples of Sol's work, we have been unable to get our photographer, who is preoccupied with a large museum commission and cannot appear until Thursday of this week. Some days later we will receive the prints from him and these will be sent to you via air mail promptly.

You will then find all the pertinent data on the reverse side of the photographs, including dimensions, date, etc.

Sincerely yours,

vgd/tm

- S -

- This has already been done at the May 19th Japanese Show
- exhibition announcement sent back on June 1st to the artist Mr. Kuniyoshi.
- Two sets of these agreements may exist of which the first is
- probably the best since it was sent over to the artist from

- and contains such subjects as removal of the exhibition until 1968
- followed by June 5, 1967 and thereafter 1 year
- before it shall be exhibited again two thousand five hundred and one days
- after which it may be exhibited again.

Mr. Roy C. Gravens, Director
University Gallery
University of Florida
Gainesville, Florida

, Study Japanese

Dear Mr. Gravens:

In preparation for our annual closing for the months of July and August, I made a complete survey of our outgoing exhibition folder and came across the correspondence we have had in connection with a Kuniyoshi exhibition, which you have scheduled for sometime this coming Fall.

mjh:BS

I note that you listed several pictures and are apparently under the impression that I actually gave to the Corcoran Gallery in Washington the paintings and drawings I had originally scheduled for that institution, together with those which belong to The Downtown Gallery. Because of a situation that developed some months after the plan was formed, there has been a change. The main factor involved was the fact that the Hirshhorn Collection was given to the Smithsonian Institution and there was no need for another donation to Washington, or rather not as complete as it had originally been planned because there are so many "duplications". In any event, many of the Kuniyoshis will remain in The Downtown Gallery and my personal collections and will have to be picked up at this address.

Also, in going over the list, there have been other changes in ownership and this list will have to be rechecked thoroughly under the circumstances in order to make certain that the requests are addressed to the proper institutions or owners. In addition, there have been so many museum directors who have either changed their posts or have retired that it will be essential to make a complete revision of your list and certainly to whom the requests are to be directed.

Of course, we have all the changes in ownership and in personnel transfers recorded, but I think it would be most important for you to visit us before the Gallery closes for the summer, in order to get your records changed accordingly to avoid a good many eliminations to say nothing of the correspondence if you want your exhibition as originally planned.

Donee's Name: Alma Art Gallery
MEMO DATE

Address: Oberlin College

City: Oberlin Ohio

Date of gift or proposed date of gift: When appraisal is completed

Name of work: Study for "Medicine Show" VI

Artist: Jack Lawrence

From whom purchased: Alan Gallery (New London - Alan Gallery)

City: New York

When purchased: 1957

*Purchase Price: —

Medium (underline or fill in one):

PAINTING - Oil, watercolor, pastel, gouache, other —

DRAWING - Pencil, crayon, ink, other —

SCULPTURE - Bronze, stone, wood, other —

GRAPHIC - Lithograph (Blk/White, color), etching, other —

Support (underline one): Canvas, paper, wood panel, other —

Dimensions: Height 15 3/4 inches; Width 9 inches

Location and description of signature, date and inscription:

Quote how signature and/or date read: "J. Lawrence"

Face (underline two): Upper, lower, right, left, center, other —

Reverse (Describe): nothing

Quote, describe and state location of any other inscription: None

For sculpture: Cast No. —; Edition size —

Condition of work: Excellent

**Former Owners (Dealers and collectors): Alan Gallery, New York, (New London - Alan Gallery)

**Exhibitions: Oberlin Alumni Collect, Alma Art Gallery, Oberlin College, 1967

**References in publications (books, magazine articles, exhibition catalogues, etc.)

None known

* This information is required by the Internal Revenue Service regulations but will not be disclosed to the appraisal panel.

** If space is insufficient, please supply the information on additional page.

475. —

6/16/67

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June 12, 1967

Mrs. Frank Titelman
3510 Oneida Avenue
Altoona, Pennsylvania

Dear Mrs. Titelman:

Just so you don't think we have forgotten you, I thought I'd better bring you up to date on what is happening with your Storrs painting.

First of all, we extended the exhibition, which, incidentally, was a huge success. Then your painting went up to the restorer's to be tidied up - as we had promised you. The restorer went away for a vacation, then came back and was ill, but I just got the word today that the painting is ready and we can now take the final step which is the re-framing we had also promised you. As fast as we can prod the framer into action, we will then be shipping MANDARIN on to you.

Any chance that we will be seeing you before we close for the summer (June 30th)? I hope so, but if not, have a pleasant summer and come see us in the Fall.

My very best regards to you and Mr. Titelman.

Sincerely yours,

Tracy Miller

Mr. 1969

Dear Mrs. Smithsonian

12 June 1967

Mrs. Edith Gregor Halpert
Director
The Downtown Gallery
465 Park Avenue
New York, New York 10022

Dear Mrs. Halpert:

Thank you for your thoughtful letter of the 5th regarding various changes in ownership of Kuniyoshi's paintings.

I have been quite busy with the arrangements for the dates of the exhibition, but now, as of this week, they are final. The exhibition has had to be postponed until winter 1969, but this allows us extra time to be sure all is in good order. It will be opening here at the University of Florida in February 1969, and closing at the Smithsonian Institution's National Collection of Fine Arts in Washington in June 1969.

I plan to be in New York in the early fall and will check out the changes in ownership with you at that time.

Be assured I am most grateful for your kindness, help and interest in this exhibition. I do hope it will do honor to Yas.

Sincerely,

Roy Craven

Roy C. Craven, Jr.
Director

RCC:tw

National Portrait Gallery

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June 16, 1967

Dear Mr. and Mrs. Avnet:

The sketch by John Singleton Copley of Benjamin Franklin is charming and we are so grateful to you for a photograph of it for our records.

It would be hard to imagine a more delightful genre piece of the good doctor sitting comfortably outdoors in what appears to be a Hepplewhite love seat and with the kite experiment going on behind him!

Many thanks for this delightful addition to our archives.

Sincerely yours,

Charles Nagel

Charles Nagel
Director

Mr. and Mrs. Lester Avnet
Avnet, Inc.
Time & Life Building
Rockefeller Center
New York, New York 10020

CC: Mrs. Edith Halpert

CARNEGIE INSTITUTE

PITTSBURGH, PENNSYLVANIA

Regulations Governing the Entry of Paintings and Sculpture and the Awards for the 1967 Pittsburgh International Exhibition of Contemporary Painting and Sculpture

October 27, 1967—January 7, 1968

REGULATIONS

Paintings and sculpture by artists invited to exhibit will be insured, collected, packed, forwarded, exhibited, and returned at the expense and risk of Carnegie Institute.

If glass is sent with a painting it must be packed in a separate compartment in the box.

Paintings and sculpture must have been completed after October 27, 1964, to be eligible for the exhibition.

The enclosed label, giving the name of the artist and the title, must be attached to the work.

COLLECTING AGENTS AND DATES

The following agents are authorized to collect and forward at the risk and expense of the Institute paintings and sculpture conforming to the above regulations by artists named on lists furnished them by the Director:

CHICAGO:	Union Express Company, 548 W. Armitage Ave. (60614)
LOS ANGELES:	Brugger Fine Arts Forwarding Service, 2110 W. 20th St. (90018)
NEW YORK:	Santini Brothers, Inc., 449 W. 49th St. (10019)
PHILADELPHIA:	Quaker Storage Company, 2501 Germantown Ave. (19133)
SAN FRANCISCO:	Niels C. Hansen, 717 Battery St. (94111)
WASHINGTON, D. C.:	Security Storage Company, 1701 Florida Ave. NW (20009)

Invited works will be called for as early as desired, shipped to Pittsburgh, and held at the risk of Carnegie Institute pending the opening of the exhibition.

The final dates for the collection of paintings and sculpture will be July 14 west of Chicago; July 20-24 in Boston, Chicago, New York, Philadelphia and Washington; and July 29 and 30 in Pittsburgh.

or for publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
in both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that this information
may be published 50 years after the date of sale.

26 June 1967

Miss Edith Halpert
465 Park Avenue
New York City 10021

Dear Edith,

The misunderstanding was on my part too.
The only appointments I made was not for
final details, but for labor and yardage
requirements (information needed when
ordering final materials).

I would be more than happy to work with
you in the future. I enclose my bill which
you have requested. Have a good rest...
hope to see you soon.

Sincerely,



Museum of Art

Carnegie Institute 4400 Forbes Avenue Pittsburgh 13 Pennsylvania (412) 621-7300

June 2, 1967

Mrs. Edith Gregor Halpert
The Downtown Gallery
465 Park Avenue
New York, New York 10022

Dear Mrs. Halpert:

I am enclosing an entry form for Morris Broderson and if you have a photograph available, I would appreciate receiving it.

Will you please note that the final collections in New York will be made between July 20 and 24? If you would prefer to have Santini's make an earlier pickup, please let us know.

Best regards,

Sincerely yours,

Gustave von Groschwitz

Director

GvG:jk

Enclosure: Entry Form

FAIRWEATHER • HARDIN GALLERY

141 EAST ONTARIO STREET
CHICAGO 11, ILLINOIS
Telephone: Michigan 2-0007
Cable Address: FAIRDIN CHICAGO

June 19, 1967

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archivist is living, it can be assumed that the information
may be published 60 years after the date of sale.

Mrs. Edith Gregor Halpert, President
The Downtown Gallery
465 Park Avenue
New York, N. Y. 10022

Dear Edith:

I enjoyed so much seeing you, and, when you have time, do send on
the Storrs photographs, etc. so that Shirl and I can discuss the matter.

You mentioned at the time of our visit that you were completing a contract
and would send me a copy. When I returned home, Pat reported that
one of our artists had been kicking up quite a fuss over an accumulation
of minor matters, which at this point appear to be rather mountainous
to him. Also, he has been complaining that we have never gotten around
to having a contract with him. For this reason, it would be most helpful
to us to see what points you have considered to be most important, and
we would appreciate having a copy even if it isn't finalized. It would give
us a secure basis on which to work. Thanks in advance.

I hope you have a good summer and, though it may sound silly, do get
some rest.

As always,

Fondly,



Sally H. Fairweather

SHF/s

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

June 15, 1967

Mr. Richard E. Leet, Director
Charles H. MacNider Museum
303 Second Street S. E.
Mason City, Iowa 50401

Dear Mr. Leet:

At last, we are sending you a large selection of photographs of paintings, drawings and sculptures by the five artists you selected.

You will note that many of these are priced at the exact figure you mentioned as your maximum. For your information, everything listed is done so at a figure lower than the actual selling price, with a deduction above the usual 10% we allow to museums. I did this because I want to cooperate with you and also because we would like to be represented in the MacNider Museum.

Sincerely yours,

EGH/tm

P.S. Would you be good enough to return the photographs of those which are not of specific interest to you.

EMILY GENAUER GASH 243 EAST 49TH STREET NEW YORK, N. Y. 10017

June 12, 1967.

Dear Edith,

As I mentioned on the telephone today, I'll
need a fresh appraisal of several works
bought from the Downtown years ago. My
present insurance, in view of increased
values, is obviously inadequate. I'll be
very grateful if you indicate what present
evaluations ~~might~~ should be, of the following:

photo enclosed

John Marin watercolor, 1947, titled "The Sea, Off Cape
Split." 10 x 14 inches. ~~4500~~ - 4500.

Ben Shahn 1954 drawing, study for "Maimonides",
9 x 11 $\frac{1}{2}$ inches. ~~850~~ - 900.

Ben Shahn crayon drawing, no title, depicting head of
man with hand on chin. 11 $\frac{1}{2}$ x 16 $\frac{1}{4}$. Date must be 1952 or
1951 ~~1950~~ (he brought it to Fred for a party on his
40th birthday, which was that year.). ~~250~~ - 250.

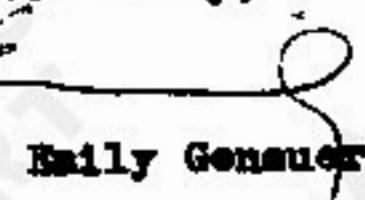
photo enclosed

Feininger watercolor, "Old Warehouses", 1952. 8 $\frac{3}{4}$ x 11 3/4
~~2500~~ - 2500.

Rattner ink and wash drawing, "Crucifixion", 9 $\frac{1}{2}$ x 12 $\frac{1}{2}$
undated, but know it was done in 1965. ~~850~~ - 850.

Thanks ever so much for your trouble in this matter.

Cordially,


Emily Genauer Gash

See you in a couple days.

GEORGE J. DORFMAN & COMPANY

Certified Public Accountants

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BOB L. ENSTEIN, C.P.A.
JACOB SCHULMAN, C.P.A.
ROBERT E. DORFMAN, C.P.A.
MERWIN S. GREENE, C.P.A.

97 NORTH MAIN STREET
GLOVERSVILLE, N. Y.
12078

Right to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

June 9, 1967

Mrs. Edith G. Halpert
The Downtown Gallery
465 Park Avenue
New York, New York, 10022

Dear Edith:

I have your letter of June 5 and the confirmation that you received your refund from the federal government. The refund was in the correct amount--the adjustment was only for an additional 35¢. You only have to deposit the check. Everything else is taken care of.

The Tatars were very happy with their acquisition of the Weber. They were delighted that they were able to get one and particularly with the visit they had with you.

I expect to be in New York in the next few days and will undoubtedly stop in to say "hello."

In the meanwhile, with kindest regards, I am

Sincerely,



JS:KB

Due to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

June 5, 1967

Mr. Jacob Schulman
97 North Main Street
Gloversville, New York

Dear Jack:

Several days ago, I received a check for the amount of \$4879.35 together with the nicest "Important Notice" I have received to date.

Following instructions, I deposited the check promptly and am referring the matter to you, as I don't know what else I am supposed to do in this connection. Shall I tell them that I am not satisfied "that the refund was in the correct amount" or shall I send them a note of thanks? Or shall I just go off on a binge?

I suppose your friends the Tatars reported their latest purchase. You certainly have infected them and I am delighted because they are such charming people and truly enjoy living with works of art. This makes up for people like Meadows and others, who aid and abet all the evils recently developed in the art world, which has really become a mess and keeps me worried about what effect it will have on the new generations of artists. I do get cheered up on occasion and particularly so with the John Storrs exhibition, which has turned into one of the most successful we have had, especially since quite a number of the paintings - and sculptures - were purchased by newcomers here, who had the same approach as our old-timers. Obviously, there are enough people who are still independent of the current "establishment" and use their own judgment.

Incidentally, I have been working all day (Saturday, now that we are closed) on the valuations of my collection and will get in touch with you as soon as it is completed as I will need your help badly at the time. It will be good to see you again.

With best regards,

As ever,

EGR/tm

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the end of an unbuilt road in the South American Guianas. Morrison is vexed that neither bridge nor road seems to go anywhere. "Never mind," says his American boss. "Just build a bridge."

Morrison does. Things begin badly when he insults his assistant, a black Guianan named Philips, by mistaking him for a porter. Next, he is worried by the discovery that after a hard day, his Hindu foreman relaxes with hashish.

Such problems soon vanish in the joy of difficult labor going well. On weekends, when the work gang is roistering in the city, Morrison prowls beyond the gorge and encounters the Lani, a tribe of bushmen. Among these simple, amoral savages, he rediscovers the unsophisticated pleasures, the quick and easy friendships of a time when "all tastes were like summer and youth, before alcohol and tobacco and sour love."

Like Conrad, Becker is fascinated by

DAVID GAHR



STEPHEN BECKER

Joy in labor going well.

the tactical struggles of daily life, the strategic deployments that bring one man success and another failure. Philips will go far in his nation, but he remains a man without friends. Morrison wants passionately the pastoral simplicity he sees in the Lani, but it is almost his undoing when he learns the hard way that syphilis is endemic among the bush people. Becker has filled his story with lush scenery and pungent characters and built it as solidly as Morrison's bridge.

Larky Society

THE BEAUTIFUL LIFE by Edwin Gilbert. 320 pages. Putnam. \$5.95.

Rosemary Groenour, a fairly ordinary Connecticut housewife, has good looks going for her, good schools and good family behind her. She also has good strong neurotic twitches—all her dabs at painting, writing, ceramics and

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WORCESTER MUTUAL FIRE INSURANCE CO.

June 1, 1967

Dear Helen,

I have been so troubled by your neighbor Mr. Nasser, that I found it most difficult to write to you, worried as I am about the situation and the reports we get here that all American citizens are requested to return to this country for safety. First Vietnam and now another cloud over the horizon. Please check carefully and find out what is best for you, despite the fact that you are so well-adjusted to your present home.

Today I actually started seriously to get my new apartment prepared for my move and deliberately strolled off at the Boris Kroll showroom, not only to pick some fabrics but also - and especially - to see him and find out whether he had any news from you. This (Monday) being part of the long holiday weekend gave me the first opportunity to go around and find what I require for my new home. The apartment at the Ritz has been awfully hard to sell, but I received word from the manager that he has a client and I have been paying two rents for almost five months. It will be a great treat for me to get into the new home and have already interviewed a maid who seems pleased about coming to work for me from 3 p.m. through dinner five days a week, and also agreed to come to Newtown during the summer. If this really happens I will be astonished and delighted because I know that one summer vacation in Newtown will really do the trick.

This is apropos as I decided that if you managed to make the adjustment as indicated in your latest letter, I certainly should also. I am glad you are getting around and that you see visitors from New York. Alice Kaplan is doing a great deal in the way of donations and, with her husband, contributes to many causes. She has just been elected President of the American Federation of Arts, but spreads her gifts in many other directions besides the art field. Incidentally, because of my indirect contact with Israel - through you - I decided to give a group of American paintings and sculptures to the Museum and have a date with Karl Katz to discuss what would be most desirable. A good many of the D.G. artists are already represented in the collection, but I will find others to fill in the gaps.

I am delighted that Robert and Jane will visit you in August and also to learn that he has had such great success with his first film and is making good progress in other directions as well.

Indeed, I received the key ring and immediately put my new apartment keys on it and am showing off this elegant number with my monogram. Many, many thanks for remembering and for your general thoughtfulness. Incidentally, I have been eating two desserts daily and have put on quite a bit of weight so that in the future I can get clothes in the adult department instead of going to the teenager section. Actually, all I need is a rest and from thereon I expect to function as of yore.

Please write me soon again as I am worried about you and hope that the situation will right itself so that you can continue in peace and so that I will have a reason to go to Israel in the future.

Lots of love to you,

P.S. I did notice the "Dec. 3".

*Summer
1968*

THE BROOKLYN MUSEUM
EASTERN PARKWAY, BROOKLYN, NEW YORK 11238

DEPARTMENT OF PAINTINGS AND SCULPTURE
Donelson F. Hoopes, Curator

Phone

June 1, 1967

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y be published 60 years after the date of sale.

Mrs Edith Gregor Halpert
Director
The Downtown Gallery
465 Park Avenue
New York, N. Y.

Dear Edith,

The Brooklyn Museum is planning an exhibition of the early
paintings and watercolors of William Zorach, to be presented
here in our new Special Exhibitions Gallery in the summer
of 1968.

~~X~~ Tessim and Peggy Zorach are lending the major portion of
works for the exhibition, and we are borrowing a few from
private collection in the New York area. Tessim called my
attention to an oil Playground on the Roof, formerly owned by
the Gallery and now in a private collection.

For this and other information contained in your extensive
archives, I would appreciate an opportunity to invade the
Gallery and check my information about Zorach against yours.
I will call you soon to set up a time; meanwhile I wanted
you to know what we are doing.

You still have not come to see our Paintings Study Gallery
other than that crowded opening night.

With best wishes,

Sincerely,

Don -

Donelson F. Hoopes
Curator

DFH:s

S H E L B U R N E



M U S E U M

INCORPORATED

Founded in 1947 by Mr. and Mrs. J. Watson Webb

SHELBOURNE, VERMONT

01482

Office of the Director

Shelburne 985-3344
Area Code 802

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purchaser is living, it can be assumed that the information
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**NOTICE OF ANNUAL MEETING OF
MEMBERS OF SHELBOURNE MUSEUM, INCORPORATED**

PLEASE TAKE NOTICE THAT IN ACCORDANCE WITH THE BY-LAWS OF THE CORPORATION THE ANNUAL MEETING OF THE MEMBERS OF SHELBOURNE MUSEUM, INCORPORATED WILL BE HELD ON SATURDAY, JUNE 3, 1967, AT 10:30 O'CLOCK IN THE FORENOON (DAYLIGHT SAVING TIME) IN THE MEETING HOUSE ON THE MUSEUM GROUNDS IN SHELBOURNE VILLAGE.

THE MEETING WILL BE FOR THE FOLLOWING PURPOSES:

1. ELECTING TRUSTEES AND A CLERK FOR THE ENSUING YEAR.
2. CONDUCTING ANY AND ALL OTHER BUSINESS PROPER TO COME BEFORE THE MEETING IN ACCORDANCE WITH THE ARTICLES OF ASSOCIATION AND BY-LAWS OF THE CORPORATION.

ALL MEMBERS, ASSOCIATE MEMBERS AND TRUSTEES WHO CAN BE PRESENT, AND THEIR HUSBANDS OR WIVES, ARE INVITED TO A BUFFET LUNCHEON ON BOARD THE S. S. TICONDEROGA AT 12:30 P.M. FOLLOWING THE MEETING.

TO HELP MR. J. WATSON WEBB, JR., THE PRESIDENT, IN PLANNING THE LUNCHEON, PLEASE COMPLETE THE REPLY POSTCARD AND RETURN IT TO THE CLERK AT 156 COLLEGE STREET, BURLINGTON, VERMONT, BY WEDNESDAY, MAY 31, OR SOONER IF POSSIBLE.

DATED AT SHELBOURNE, VERMONT, MAY 19, 1967.

Dick Landell

CLERK

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curators are responsible for obtaining written permission
in both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
chaser is living, it can be assumed that the information
will be published 60 years after the date of sale.

June 13, 1967

Mr. Gordon James Ryan
48 East 68th Street
New York, New York 10021

Dear Gordon:

I am deeply disturbed about our misunderstanding. I
realize that I did not make myself clear about my
needs.

Selecting the final details at this point seemed pre-
mature, particularly at the rate at which I am func-
tioning these days. I finally decided that the best
thing to do is have the place painted, set up my bed-
room and wait until I have had some vacation. Then I
will make out a time-schedule - since I have all sum-
mer to do the decor. If I may, I will call on you at
that time. Meanwhile, would you be good enough to
send me the bill which I have requested.

I hope to see you in the near future. Best regards.

Sincerely yours,

EOM/tm

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ART DIVISION

PAINTINGS • SCULPTURE • GRAPHICS • ICONS

June 8, 1967

Mrs. Edith Halpert
Downtown Galleries
465 Park Avenue
Manhattan, New York

Dear Mrs. Halpert:

As I am sure you know, the Soviet Union, for the first time in its history, has dropped the bars to the showing and sale of its contemporary art and sculpture in this country. The Henry L. Carlsruh & Co., Inc., of which I am the president, has negotiated an exclusive agreement with the Soviets and is now in the process of preparing the first nationwide tour of this art.

The first showing is now being held at Dayton's in Minneapolis. I am enclosing a review run in the Milwaukee Journal, a feature article run in the Minneapolis Star and a copy of an article run in Newsweek Magazine, along with some other material. Both CBS and NBC, as well as Time, have evidenced interest of further coverage of this show when it opens in New York.

Because of your own reputation and the fact that we have many mutual friends in Ed Lewandowski and Joe Ishikawa, I am anxious for the New York show to be held at the Downtown Gallery. At present, this could take place during the month of October.

Among the Soviet art works already in this country for the show are those of Neizvestny, the Soviet Union's top sculptor. The collection includes the late Robert Falk's "Man with the Red Tie." Falk's widow has stipulated that the sale of this work must not go to a private collection, but must be bought for or by a museum.

I would be very, very happy to meet with you regarding this show and would be happy to come to New York for such a meeting.

Yours very sincerely,

Henry L. Carlsruh
Henry L. Carlsruh

HLC:krs
Encls.

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right to publishing information regarding sales transactions.
Researchers are responsible for obtaining written permission
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established after a reasonable search whether an artist or
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may be published 60 years after the date of sale.

Lewis J. Moorman, Jr.
2002 National Bank of Commerce Building
San Antonio, Texas 78205

June 14, 1967

The Downtown Gallery, Inc.
32 East 51st Street
New York, N.Y., 10022

Gentlemen:

In the year 1956 Mr. Thomas Slick purchased
from you William Zorach's "Victory". We, the
executors of Mr. Slick's Estate, are now considering
the disposition of some of his art collection.

We wonder if you would be interested in the
purchase of this item and if you would be interested
in making an offer by return mail. If you yourselves
are not interested in such a purchase, it would be
very helpful to us if you would give us your idea of
the current value of this sculpture. It is in excellent
condition of course.

Hoping to hear from you at your earliest convenience,
I am

Yours sincerely,


Lewis J. Moorman, Jr.
Executor of the Estate
of Tom Slick

LJM:am

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EVERYONE NEEDS A PERSONAL ENVOY AT TIMES

Indeed you do. Just call your PERSONAL ENVOY, he's ready to go anywhere, anytime... *Have the children been teasing to spend their holidays in Gstaad?* We'll get them there... *Those papers have to be signed in San Francisco before midnight;* a limited power of attorney and your PERSONAL ENVOY is on his way... Lets face it, there are a lot of trips made that could be delegated to someone else if the right person were available. Your PERSONAL ENVOY awaits your bidding with a sincere desire to serve YOUR interests. Give him a try, you'll find a trusted friend you never knew you had.

MARK SERVICES INTERNATIONAL
350 East 51st Street
New York, 10022 (212) 355-7083
Palm Beach, Fla. (305) 833-0065

the collection of Mr. and Mrs. Paul Mellon of Upperville, Va. Gay barges on the Thames and Popes Villa at Twickenham add to the charm of these murals and to the charm of relaxing in the *Regency Lounge*.

Any time you have a hankering for Peking Duck (which has to be ordered in advance), or wish to give an honored guest a real treat in the very finest in oriental cuisine, make a reservation at the *Sun Yah Restaurant*, 77th Street and 3rd Avenue. It will prove an exciting adventure in good eating while enjoying at the same time attractive Chinese surroundings with impeccable service. We also suggest, if you are planning a dinner party, their whole melon soup, which is steamed and must be ordered a day ahead for it entails extraordinary preparation and is one of their chef's special. However, with regard to their regular daily menu, the Gourmet Dinner cannot be surpassed anywhere in town. They also serve a special matinee luncheon that promises to be not only thoroughly satisfying but will still get you to the theater on time. Dining at *Sun Yah* is always a treat.

There is a tricky distinction that is accorded Armando Mei's *Fontana di Trevi*, 151 West 57th Street; Cuisine and atmosphere there is not ordinary Italian, but "Roman". What's the difference? You'll know the moment you enter. The kitchen, chef, waiters, decor and food are truly representative of the very best central Italy has to offer. A replica of the romantic wishing fountain immortalized in the movie, "Three Coins in a Fountain", adorns the *Fontana di Trevi*. Specialties of the house include "Pheasant on the Spit; Stuffed Baked Squids and Roman Spaghetti... the homemade noodles are out of this world. Armando Mei, himself, personally supervises the operation of the restaurant. The son of the famous Mei restaurant family, Armando is on hand nightly to see that all is well and in perfect order. And in this statement we are most sincere, *make a reservation*. —END

Mrs. Gardner Cowles (r), chairman of the annual Appeal Committee of Memorial Sloan-Kettering Cancer Center, is shown with Mrs. Anne McDonnell Ford at a recent Executive Committee meeting at the home of Mrs. Cowles, 740 Park Avenue.



clos normand



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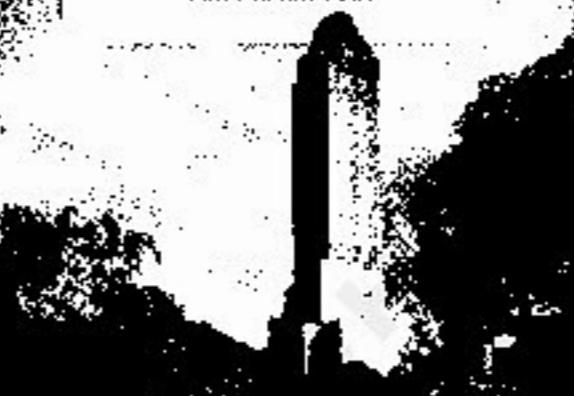
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WILLIAM B. MCILVAINE
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JOHN P. WILSON, JR.
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JEFFREY C. RAPPIN
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DANIEL V. O'LEARY, JR.

WILSON & MCILVAINE
120 WEST ADAMS STREET
CHICAGO, ILLINOIS 60603

JOHN P. WILSON (1887-1922)
WILLIAM B. MCILVAINE (1868-1945)
TELEPHONE
ANDOVER 3-1212
CABLE ADDRESS
WILVAINE
STUART S. PALMER
OFFICE MANAGER

June 7, 1967

The Downtown Gallery
465 Park Avenue
New York, New York 10022

Attention: Edith Gregor Halpert, director

Re: Monique Storrs Booz

Gentlemen:

We have received your letter concerning the expenses in the Storrs exhibition. Your plan is not feasible for a number of reasons. For tax purposes, Mrs. Booz must report the actual purchase price of each painting, not a "stipulated" price. The Downtown Gallery, as agent for Mrs. Booz, receives the total purchase price in a fiduciary capacity. Your total consideration for selling this art work is the agreed upon commission of 33 1/3%.

Mrs. Booz advises us that the "stipulated sales price" of each painting referred to in your letter is no more than a casual figure arrived at by the suggestion of Mrs. Halpert. It has no basis in fact. To allow you to retain the excess over this figure would simply confuse and befuddle our records for tax and accounting purposes.

Enclosed is a check for \$1,605.90 which will cover most of the cleaning and framing expenses. The bills for any further expenses you may incur should be forwarded to Mrs. Booz for prompt payment, or offset against the actual purchase price of the painting sold. This is the procedure followed with regard to the sculpture of John Storrs, and we must insist that it be used for the expenses incurred in connection with his paintings.

Very truly yours,

WILSON & MCILVAINE

By William J. Guinan, Jr.

WJQ:mdp
Enclosure
cc Mrs. Monique Storrs Booz



Mrs. Nancy Kefauver and Mrs. Dean Rusk discuss "Kansas Snow" by William D. Paul, Jr. The painting was among the collection of 28 works on loan from Georgia artists, through Gudmund Viget, Director, High Museum of Art, Atlanta.

and member of the National Committee of the Art in Embassies Program. "Kansas Snow" is now in the US Embassy, Karachi.

A FEW old-timers, particularly those in USIA and CUI, still flinch at the words "Circus Girl." Even after two decades they recall too poignantly an episode that nearly wrecked the United States information and cultural program before it had reached its second post-war birthday.

"Circus Girl Resting" is the title of a painting by Yasuo Kuniyoshi. It was part of a collection assembled in 1946 by the State Department's newborn Office of International Information and Cultural Affairs, for overseas exhibition. Displayed at the Metropolitan Museum before starting on its travels, it attracted some attention in the press. *NEWSWEEK*, among others, published a story, with illustrations; it characterized the collection as "frankly weighted on the experimental and creative side." When the chairman of the House Appropriations subcommittee dealing with the State Department appropriation bill for 1948 saw the stories he realized immediately that a bludgeon of crushing potency had been placed in his hands.

The 1946 elections had given the Republicans control of the House after a good many lean years. They were out to make a record, by reducing expenditures, shearing away frills,

The Embassy as Art Gallery

TED OLSON



liquidating crackpot experiments. The information and cultural program, always suspect in Congress, was an obvious target.

There ensued a tragi-comic scene in the subcommittee hearings on March 20, 1947, when Chairman Karl Stefan of Nebraska confronted William Benton, Assistant Secretary for Public Affairs, with reproductions of the traveling pictures and demanded to be told what they were meant to depict. A brief excerpt will give the flavor of

the inquisition.

Mr. Stefan: Mr. Benton, what is this?

Mr. Benton: I can't tell you.

Mr. Stefan: I am putting it just about a foot from your eyes. Do you know what it is?

Mr. Benton: I won't even hazard a guess of what that picture is, Mr. Chairman.

Mr. Stefan: How do you like this circus girl?

Mr. Benton: I like her better than

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June 9, 1967

Mr. Victor Topper
5 Hearthstone Crescent
Willowdale, Ontario, Canada

Dear Mr. Topper:

The enclosed invoice was sent here, I am sure in error, as of course all shipping charges on consigned items are payable by the consignee, as stipulated in our consignment invoice.

We were delighted that you decided to purchase the Zorach sculpture and hope your exhibition was generally successful.

Best regards,

Sincerely yours,

Tracy Miller

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established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

June 26, 1967

Miss Louise Ferrari
3711 San Felipe Road
Houston, Texas

Dear Miss Ferrari:

Thank you for the check for \$350. for repair of
the damaged WINTER SCENE.

We are grateful that this matter has been taken
care of as we are getting ready to close the
Gallery for the two summer months and are trying
to tie up all loose ends.

We will reopen directly after Labor Day and hope
to see you if you come to New York in the Fall.

Sincerely yours,

Tracy Miller

3501 CAMP BOWIE BOULEVARD, FORT WORTH, TEXAS 76107

P. O. BOX 2365, 76101, PE 8-1000

June 15, 1967

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Mrs. Edith G. Halpert
The Downtown Gallery
465 Park Avenue
New York, New York 10022

Dear Edith:

Yesterday I had further opportunity to discuss the new policy of museum collections which we outlined to you during our visit. This was the first meeting with any of the Trustees since the last Board meeting, and we have all had time to think through the full significance of the decision to broaden the Carter Museum collections. Having asked you to visit us next month and give us the benefit of your thinking on these matters, I thought it wise to bring you up to date, particularly as it might be concerned with yesterday's meeting.

We are well aware of the problems we will encounter in entering upon this program "so late in life," but of course we must start somewhere, and many years from now I am sure we will be happy that we did it sooner, rather than later. It will always be difficult to fill in the gaps, and it will become increasingly expensive. I think all Trustees agree that the decision is a sound one at this time, and we must do what we can to fill out collections, at the same time being alert to our contemporary responsibilities.

Because your interests in American art represent an important part of what we will need in our permanent collections, we will wish to talk with you specifically about important museum-quality pictures and sculpture which could be made available to the Carter Museum. If you have photographs or lists readily available from which we could talk, this would be a great help. Since we will be discussing not just the immediate present but the plans for some years to come, we will naturally want your advice in matters of a long range acquisitions program as well as the possibilities for immediate purchase.

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fix Appraisal

June 5, 1967

Mr. M. W. Gossman
3615 Christie Drive
Toledo, Ohio

Dear Mr. Gossman:

As you requested, I am supplying below the current valuations
for insurance purposes of your works of art by artists on the
roster of The Downtown Gallery.

Dove	SEA GULLS, LIGHTHOUSE & PIER, 1938 9 x 5½"	Watercolor	\$1250.
Martin	SACCO FALLS, MAINE, 1950 11 3/4" x 8½"	Watercolor	\$4500.
Weber	SEATED WOMAN, 1907 9 x 11½"	Pencil Dwg.	\$1400.
Rattner	ROCKY SHORE & BATHERS, 1950 14½ x 11"	Gouache	\$1200.

Sincerely yours,

EQR/tm

Purchased thru Toledo Museum

WLL C16 Oct - 3rd wk

June 13, 1967

Mr. Edmund Vigeland, Director
The High Museum of Art
1280 Peachtree Street N. E.
Atlanta, Georgia 30309

Dear Vig:

It was good to hear from you and I am pleased that you plan to be in New York before this year is over. You Southerners stay put in your home town more consistently than the cold Northerners.

I certainly don't envy you during your construction period. How well I remember the agonies I went through during the rebuilding program here, but I am sure that you will be as pleased as we are when the job is completed.

Indeed, I remember your visit and the selection you made for your delightfully named "Collectors' Opportunity Exhibition". Of course we will be delighted to cooperate with you again and if by that time you have more exhibition space we will increase our consignment to you.

I am glad that you had an opportunity to see the exhibition at Heath's Gallery. We rarely reconsign to other galleries in the country, but now that the South is really beginning to buzz and the fact that the pictures were chosen with such enthusiasm by the gallery owner, we broke down on this occasion. After all, all added activities of this type stimulate local interest and eventually help the museum in the way of loans and - what is more important - gifts.

Yes, I hope to spend part of the summer in Connecticut for a very much needed rest. This will be the first vacation in more than two years and it will be a great treat to indulge myself again and particularly so in my favorite spot. Someday I hope you can manage to pay me a visit in my pre-Revolutionary house. Meanwhile, I look forward to your trip North in the Fall. Do let me know a few days ahead so that I can set aside sufficient time to gossip with you in addition to showing you some of my prize babies.

My best regards.

As ever,

EOM/tm

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FORT WORTH, TEXAS 76101

19 June 1967

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Mrs. Edith Gregor Halpert
Director
The Downtown Gallery
465 Park Avenue
New York, N. Y. 10022

Dear Edith:

Thank you so much for your note -- but please don't blame the clerk or the doormen. It was on a Saturday that I came in. I found my way downstairs to the concourse, but finding the door closed and the notice about the gallery being closed, I put my card under the door. Terribly sorry not to have seen you, but I was in New York for such a short time, my daughter having graduated from Finch the day before and we left on Sunday.

I will certainly look forward to seeing you in July. I knew that you were working with the Hemisfair in San Antonio, and I assume that is what will be bringing you to Texas. Please let me know when you will be here. As far as I know, I will be here all of the month of July. Will be leaving probably the first week of August for Mexico.

Betsy joins me in pleasant anticipation of seeing you.

Sincerely,

Sam Cantey, III

SBCIII:cld



DEPARTMENT OF STATE
WASHINGTON

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may be published 60 years after the date of sale.

June 16, 1967

Mrs. Edith Halpert, Director
Downtown Gallery
465 Park Avenue (57th Street)
The Ritz Tower Concourse
New York, New York 10022

Dear Mrs. Halpert:

Enclosed is a copy of an article, pertaining to the
Art in the Embassies Program, which you may enjoy
reading. The article was published in the June 1967
issue of the Foreign Service Journal.

Sincerely,

Nancy P. Kefauver
Advisor on Fine Arts

arney Gleeson

June 9, 1967

mj 802

Mr. William D. Paul Jr.
Department of Art
University of Georgia
Athens, Georgia 30601

Dear Mr. Paul:

We have been so overwhelmed with museum personnel working on exhibitions concentrating on our roster that I have had no opportunity to answer any of my mail. However, here I am at last.

Indeed I will cooperate with you and I am glad that you selected a date far enough in advance so that the planning can be done in a relaxed state. However, I have just realized that we had promised to cooperate with the RemisFair which opens in San Antonio, Texas on April 1st. Would it be possible for you to advance the date by two weeks, so that your exhibition will end early in March, as I am sure some of the paintings you want will also be requested for the show in Texas and we must give them sufficient time for the installation. How would it be if you opened late in January or February 1st instead of the 13th?

Also, please be prepared to borrow some of the work from public and private collections, as 50 paintings are a great many for the Gallery to send out as a unit - which you can well understand. In any event, I can assure you that you will have some hot numbers by all the artists that you may select.

Since you plan to be here in September, I think it would be best to wait until then to make the specific selection, as I recall your response to the paintings you saw here and would much prefer to have you make the decision rather than have me even attempt a tentative list. You may be assured that you will get some choice examples, despite the fact that there have been a number of sales which we made with the proviso that they will be available for loans for at least three years. Fortunately, both Mrs. Love and Mrs. Weber agreed to let me have some of the works in oil and watercolor which they have been withholding these many years and we should have some exciting examples when the Gallery reopens in September - in addition to the others. I certainly look forward to my so-called vacation, which this year I plan to take more seriously than in the past, as I am really utterly exhausted and there is nothing as relaxing for me as remaining in my pre-Revolutionary house in Connecticut.

All mail addressed to the Gallery is automatically forwarded to me there, but I hope to hear from you before we close and trust that you can arrange to advance your exhibition date, as not only San Antonio but also the Smithsonian expects quite a load from us and both open on April 1st. Do let me hear from you shortly. Meanwhile, my very best regards.

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purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.

June 26, 1967

Mrs. Sally Fairweather
Fairweather-Hardin Gallery
131 East Ontario Street
Chicago, Illinois

Dear Sally:

This has been a very hectic period for me, not only in the Gallery but also my private life. During the last few weeks I have been struggling with packing, etc. and am finally in my new apartment, where I have the big job of arranging the many details. I expect to be much happier in these quarters. The address there is 136 East 56th Street - just a little under a two-block walk.

I am enclosing the two catalogs of the John Storrs exhibitions - sculpture and painting. If you would like to see my publicity releases, I will be glad to send copies of those as well.

Under separate cover I am sending you photographs, wherever available. The photographer is on his vacation and we cannot get duplicates of any others. Of course, it would be ideal if you could come to New York during the period when we are closed to the public - July and August - to make your own selection. I would suggest that you borrow the sculptures owned by the Art Institute and Arts Club and blow up photographs of the Storrs sculpture commissioned during the World's Fair held in Chicago as well as the CERES on top of the Board of Trade Building.

Incidentally, the recent exhibition was a howling success, with a considerable number of the paintings sold as well as several additional sculptures.

If it is possible for you to get here to go over the complete photographic records, please let me know in advance so that I will be sure to pick those days for my weekly Gallery visit. I can put you up in my apartment, where I have a guest room.

Best regards.

As ever,

EGB/tm

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June 15, 1967

Mr. Henry L. Carlsruh
Henry L. Carlsruh & Co., Inc.
765 North Jackson Street
Milwaukee, Wisconsin 53202

Dear Mr. Carlsruh:

Thank you for your letter and the enclosures.

Since - as you may know - I was the Curator of the American Art Exhibition held in Moscow (1959) in conjunction with the American Fair at Sokolniki Park and met a large number of Russian artists and saw a good deal of their work privately - I am greatly interested in what you are doing. However, in view of the fact that during the many years since this Gallery was founded we have concentrated exclusively on American art, we cannot make any exception at this time despite my interest.

Incidentally, was a catalog published in connection with the show? If so, I would appreciate a copy.

Sincerely yours,

EON/tm

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from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
archivist is living, it can be assumed that the information
may be published 60 years after the date of sale.

June 15, 1967

Mrs. Raymond Nasher
6701 Miron Drive
Dallas, Texas 75220

Dear Patsy:

I still feel most unhappy about the Davis situation, which is unquestionably a hopeless one, as this morning I received a formal letter (following the telephone call) listing the four oils with the notation "Listed below are the paintings which are NOT FOR SALE. I would like it to be scrupulously respected."

After I get an opportunity to relax, I will go through both the Gallery and Halpert collections, although I am quite certain that I have only one painting dated in the 50's (small), but there are others slightly earlier which may be of interest to you as the quality is equally high.

As you suggested, I am enclosing a photograph of the Zorach panel, MAN'S CONQUEST OF SPACE, which you thought might be of interest to a friend. It certainly belongs in Texas, as you agreed.

It was great to see you and I enjoyed our visit immensely. If and when I get to Texas during the summer, I will write ahead to make a date and hope my timing will find you in Dallas.

And so, with fond regards to you and Ray,

As ever,

EHH/tm

6-26-67

Dear Mrs. Shipek,

Thank you for spending your valuable time with me. Your rich background and the John Storrs files and scrap book were exciting to me and invaluable for my study.

I appreciate your extending this rare privilege.

Sincerely,
Robert Tarbell

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curator is living, it can be assumed that the information
may be published 60 years after the date of sale.

June 16, 1967

Mrs. Frank Titelman
3510 Oneida Avenue
Altoona, Pennsylvania

Dear Rose:

As I promised, we had Storr's MANDARIN cleaned and
you will be delighted, I am sure, at the added
sparkle which resulted.

As it was about to be packed, I recalled that I had
also promised you another frame and this is what is
causing the delay, since vacation period is approach-
ing and all our outside serviceers are slowed up dur-
ing the clean-up period, but it won't take long now
and you will receive the painting shortly. Incident-
ally, I am sure you will be pleased to know that the
exhibition was so successful that we extended it by
two weeks and sold a large percentage of the show.

It was a treat to see you and I hope that your vis-
its next season will be more frequent.

Best regards to you and Frank.

As ever,

ECH/tm

- 2 -

11. May 1 Modern American Architecture and the International Style.
12. May 8 Abstract-Expressionism and the New York School.
13. May 15 I. Pop Art, Popular Culture, and Art Today.
 II. Aspects of Pop Music (Robert Chartowich).
 III. Happenings and the American Scene (Marshall Fishwick).

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JUNE 20, 1967

MRS. EDITH HALPERT
NEW YORK CITY

DEAR MRS. HALPERT:

ENCLOSED IS MY CHECK IN THE AMOUNT OF \$350.00
TO COVER THE COST OF REPAIRING THE PAINTING,
WINTER SCENE.

SINCERELY,

Louise Ferrari
LOUISE FERRARI
3711 SAN FELIPE ROAD
HOUSTON, TEXAS



JAMES AVERY • CRAFTSMAN-ARTIST-DESIGNER

KERRVILLE, TEXAS

June 15, 1967

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purchaser is living, it can be assumed that the information
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Mrs. Edith Halpert
Downtown Gallery
465 Park Ave.
New York, N.Y.

Dear Mrs. Halpert:

Bishop Everett Holland Jones, the Episcopal
Bishop in these parts of Texas, has suggested
that I write you about a piece of sculpture
I am interested in purchasing.

This particular piece is one that the Bishop
has hanging on his office wall, and I am pre-
suming that it is not an original but a dup-
licate. It is an Epstein figure of Christ
about 3 feet in height and was designed as
a wall piece. I presume it was made from the
matrix, or original model, for a piece which
was eventually cast in a larger scale.

Can you help me?

Sincerely,

JAMES AVERY

JA/em

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researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
archivist is living, it can be assumed that the information
may be published 60 years after the date of sale.

June 26, 1967

Miss Doris Bry
510 East 86th Street
New York, New York 10028

Dear Miss Bry:

Today I received another call to the effect that you
are visiting our clients to repurchase O'Keeffe paint-
ings, without notifying us of your intentions.

We have offered you the courtesy all these years of
referring to our record books, which we consider pri-
vate property even in relation to artists, as in each
instance when a sale is made, the artist receives a
Downtown Gallery purchase invoice listing the name of
the buyer - a system inaugurated by us in 1926 and
one practiced by very few other dealers.

When you were here recently to check our books again,
although I am sure you have duplicate records, you
did not state your intention and I am therefore
shocked that you are following this practice without
our permission. Any contact with ~~our~~ clients must be
made through us and unless I receive word from you to
the effect that you will follow this routine, I will
be obliged to take action. May I hear from you shortly?

Sincerely yours,

E.O.H./tm

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members are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

June 19, 1967

Mr. Harold B. Nees
Newtown, Connecticut

Dear Mr. Nees:

Mrs. Halpert has asked me to notify you that she will
be using her house on Eden Hill Road starting this
coming weekend and would like to be sure that the
water is turned on in both the main house and the
guest house.

Would you be good enough to attend to the matter
this week? Many thanks for your cooperation.

Sincerely yours,

Tracy Miller,
Secretary to Mrs. Halpert

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sellers are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
will be published 50 years after the date of sale.

C
O
P
Y

TO: Dr. William Maddox
FROM: Albert Christ-Janer
DATE: June 8, 1967
SUBJECT: ABRAHAM RATTNER FOR THE HONORARY DEGREE DOCTOR OF
FINE ARTS, Founder's Day, 1967

Would you please bring to the attention of the Board of Trustees
the name of Abraham Rattner, one of the most distinguished ar-
tists and one of the great educators of our day?

Like such men as Ben Shahn and Hans Hofmann, Abraham Rattner is
one of a half dozen now who are recognized throughout the world
as outstanding representatives of contemporary American art. I
would only be gilding the lily to embellish this but I do enclose
his biographical sketch from WHO'S WHO IN AMERICA.

AC-J:bd
enc.

THE DOWNTOWN GALLERY

Established 1926

EDITH GREGOR HALPERT, Director
Consultation by appointment only
Telephone: Plaza 3-3707

465 PARK AVENUE
NEW YORK, N. Y. 10022

June 5, 1967

Mrs. Philip Schwartz
122 San Miguel Road
Pasadena, California

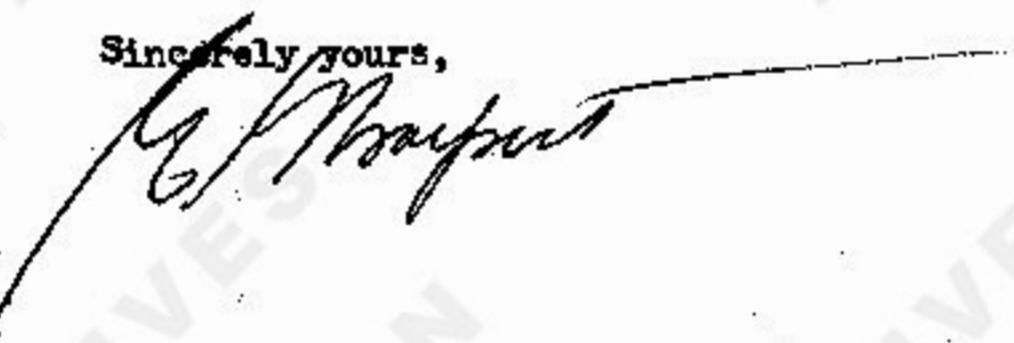
Dear Mrs. Schwartz:

Much to my chagrin, I have just found a box containing your quilt, which you sent on approval a good many years ago and which I thought had been returned to you when we could not arrive at a price.

When we moved from our previous address, a great deal of material was placed in storage as we did not have sufficient storage space. We were just checking the material at the warehouse with the idea of giving away some of the objects and bringing in some of the others and, much to my astonishment, I found the package there. Before shipping it to you, I thought I would check with you as to whether you are still at the above address, so that it will not be misdirected.

I am so sorry this happened and hope you will forgive me.

Sincerely yours,



EGB/tm

(over)

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ART IN AMERICA
635 MADISON AVENUE
NEW YORK 22, N.Y.

MURRAY HILL 8-7800

June 24, 1967

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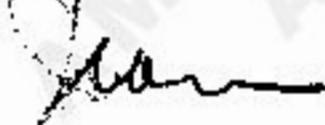
Dear Edith,

I have a note about a fireboard by one ~~extremely~~ Jonathan Poor, signed and dated 1831 - a basket of flowers, and some trees. I am doing a book which includes mention of this piece, and would very much like to illustrate it if a photograph would be available.

Would you have a photograph that I could borrow to have copied, so that if you'd be willing to lend it briefly, I could return it within a week or two? Or, if not, could you tell me who now owns this piece so that I might try to get a photograph from present owner?

I apologize for using your "museum" file once more, but will be very grateful for your help.

Best regards,



Jean Lipman

Mrs. Edith Gregor Halpert
The Downtown Gallery
465 Park Ave., New York City

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June 1, 1967

Mr. Robert M. Morris
1733 York Street
Denver, Colorado 80206

Dear Mr. Morris:

Thank you for your letter.

Although we would like to be of service to you, this Gallery does not deal in reproductions, but handles only original works of art.

Sincerely yours,

Tracy Miller

Leo S. Guthman
June 12, 1967

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purchaser is living, it can be assumed that the information
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Dear Edith:

I am sure you will get a chance
to see the enclosed article from the Saturday
Chicago Daily News Panorama. But, in any
case, you may want an extra copy.

Hope all is well with you.

Fondly,

Leo

Mrs. Edith G. Halpert
The Downtown Gallery
465 Park Avenue
The Ritz Tower Concourse
New York, New York 10022

Enclosure

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June 22, 1967

Miss Eva Gatling
Beekman Museum
Prima Avenue & Route 26A
Huntington, L.I.
New York 11743

Dear Miss Gatling,

Herewith our consignment form. You will note that the oil,
AFTER THE STORM, has been omitted. This painting has been
purchased by a collector on the west coast, and I thought you
would not want to go to the expense of borrowing it.

Sincerely yours,

Howard Rose

JUNE MOUNTAIN
GREAT BARRINGTON
MASSACHUSETTS

June 15th 1967

Dear Edith,

Forgive my belated thanks for the wonderful luncheon and the exciting experience of seeing you (and thank God looking so well) in your gallery which (thank God again) restored my faith in the current art world.. I was, and still am, deeply impressed by what you are showing and as soon as I go to New York again I like to see it all more thoroughly- I wonder for how long your present exhibitions are on view?

I am thrilled to know that you cared for my plan to assemble a retrospective Max Weber exhibition and I hope you let me talk to you more about it. You have the Chase catalogue-in case it isn't "handy" I enclose another copy as an example of how I like to do the Weber show- I like to be in the chapter " His Life and Work" a little more "academic" than I was in the case of Chase and if you could write " A Personal Recollection" it would add greatly to the catalogue. The next thing is to list the desirable paintings and then go after them and also I would like to share the exhibition with 1-2 other museums as it would financially enable us to do a better job. All this takes time and I wonder whether I could see you soon- I could easier drive to Newtown (I stay with Mrs. Mallory in Redding on and off and Margaret would love to do the driving and see you again.) than N.Y. at this time- please let me know ^{if} /please reverse the call 413-528-1857

Love from,

Ala STORY

P.S. If you *haven't* as yet in Conn. drive to
N.Y. - of course it will drive to

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June 15, 1967

Mrs. Fred Gash
243 East 49th Street
New York, New York 10017

Dear Emily:

Upon receipt of your letter, I referred to our record
books and found the following purchase prices:

Feininger	\$280.
Marin	350.
Shahn (Maimonides)	150.

And so, it gives me great pleasure to give you the
current valuations, which are listed on a separate
letterhead in the event that the insurance company
will request official figures in writing.

I do hope that you will come in to see me before we
close (Thank God) for the two summer months and per-
haps we can arrange for a date in Newtown when I get
resettled there. It will be great to visit with you
and Fred.

As ever,

ECH/tm

THE MOTHER McAULEY LIBERAL ARTS HIGH SCHOOL

3737 WEST 99th STREET
CHICAGO, ILLINOIS 60642

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June 19, 1967

MANAGER

The Downtown Gallery,
465 Park (Ritz Concourse)
New York, N. Y.

Dear Sir:

I am now preparing a high school art textbook to be published later
this year by Art Education, Inc., Blauvelt, New York.

I should like very much to include in this text a black and white illustration
of Stuart Davis's "POCHADE" 1958.

Can you kindly grant me permission for this, and also provide me with an
8 x 10" black and white glossy photograph of this subject?

I shall be happy to list the proper credit line, as you direct, as well
as pay for the cost of the glossy photograph.

Since we hope to go to press soon, your kind and prompt reply will be
greatly appreciated.

Sincerely yours,

Sister Jean Mary Norman, R. S. M.

Sister Jean Mary Norman RSM

P. S. A complimentary copy of the text entitled, "ART: OF WONDER & A WORLD"
will be sent to you immediately upon its publication.

JMM/mcm

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TELEGRAM 6/26/67

MR. DONALD MC GLELLAND
C/O MRS. NEWBOLD LEGENDRE
2206 DECATUR PL. N.W.
WASHINGTON, D. C.

HEARTBROKEN TO MISS THE GREAT EVENT BUT TRIP IMPOSSIBLE. WISH YOU
AND JANET MUCH JOY AND HOPE TO SEE YOU IN NEWTOWN THIS SUMMER.

LOTS OF LOVE

EDITH

Reut. 6/26/67

THE EMBASSY (from page 30)

Though USIA has been circulating American art overseas since the middle 50's, the program for decorating USIS libraries with original works is relatively new. Already the agency has at its disposal some 800 pictures, all graphics. Some were obtained by purchase, many by gift, and the master collection is growing. If a post indicates what it wants, and is willing to earmark funds from its GOE to cover the costs, Robert Sivard, the painter and veteran cultural officer who runs the program, will try to oblige.

USIA has discontinued its most ambitious venture in arts promotion, responsibility for United States representation at the two big biennial international art shows, which it took over from the Museum of Modern Art in 1964. It handled the American entries in the Venice Biennale in 1964 and at the Sao Paulo exhibition in 1965, and brought in winners in both. The actual selections were made by museums working under USIA grants. Now the Smithsonian Institution has assumed the job.

It is time to inquire why these government ventures in promoting

American art have survived and flourished, whereas the earlier experiment was savagely dismembered. One would like to believe that the change reflects a greater maturity, sophistication and tolerance for experiment, in the arts and in other fields. Bob Sivard is one of those who advance this heartening conclusion. It is probable, though, that some credit should go to the greater sophistication and finesse with which the current programs are conducted.

The "Circus Girl" collection was assembled by OIC's own art expert, formerly the assistant director of a major gallery. Doubtless he had the advice and assistance of others in the field. But the responsibility was his, and when the storm broke he and his superiors had no cushion against its violence. O/ART's selections, by contrast, represent a mobilization of expertise that the most mischievous journalist or the most cantankerous legislator would hesitate to challenge.

There is a national committee of twenty-three prestigious personalities—museum directors and curators, critics, executives of corporations interested in the arts. A smaller executive committee does most of the actual work of selection. It comprises, in

addition to Mrs. Kefauver, the director of the Kimball Art Foundation in Fort Worth, the Whitney Museum of American Art, the Addison Gallery of American Art in Andover, Mass., the Smithsonian Institution's National Collection of Fine Arts, and the William Rockhill Nelson Gallery of Art in Kansas City. All serve without pay, and all, Mrs. Kefauver testifies, are willing and energetic collaborators.

Now as to Congressional relations, It is doubtful whether Mr. Stefan would have liked Kuniyoshi's "Circus Girl" even if he had met her under more auspicious circumstances, instead of learning of her existence first from a derisive news story. But his reaction and that of his colleagues might not have been quite so choleric if they had been properly introduced. Mrs. Kefauver has taken pains to keep the Hill fully posted on her program since its inception. Her own wide acquaintance, as already noted, has been immensely valuable. Frequently a Congressman or Senator, eager to have his own constituency represented in this circulating gallery, will suggest the names of artists, and a number of loans have resulted. The program therefore is pretty well in-

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FOR YOUR
CONVENIENCE



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FOR DETAILS.

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SHARES-\$ 11,403,998

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June 1, 1967

Mr. Lester Avnet
Avnet Inc.
1271 Sixth Avenue
New York, N. Y. 10020

Dear Lester:

I am enclosing a formal agreement in duplicate. Will you please retain one for your records and return the copy to the Gallery after affixing your signature.

I want to take this opportunity of expressing my pleasure in seeing the collection in your office. It was a great experience and I congratulate you on your good judgment and taste. I was also pleased with the response to the photographs I took with me to the Smithsonian committee and am holding the two which arrived subsequently for their next visit to make the final selection for their opening exhibition next April. Charles Nagel, the Director of the National Portrait Gallery, will communicate with you directly long before the show is chosen.

I hope you will come in to see us before we close for the summer - at the end of June. During that month, we will be open from Monday through Friday, switching the day off to Saturday so that all of us can have the traditional weekend during the hot weather.

Best regards.

Sincerely yours,

EGH/tm

SAN JOSE STATE COLLEGE

SAN JOSE, CALIFORNIA 95114

Music Department

1150 Rancho Way #36
San Jose, Calif 95117
June 1, 1967

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Edith Halpert
The Downtown Gallery
465 Park Ave.
New York, N.Y. 10022

Dear Edith Halpert:

Thank you for sending the enclosed photographs
of Stuart Davis paintings. Though I found them
quite interesting, neither of the three seemed to
be "the one" I have been looking for.

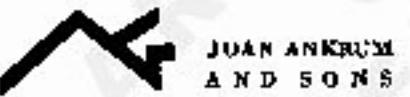
I will be in New York around the middle of June
and I am looking forward so ~~to meeting~~
you. I only hope your gallery will still be
open at that time!

Sincerely
Robert Riebold

ANKRUM GALLERY 910 N. La Cienega Blvd. Los Angeles, Calif. 90069

657-1549

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Edith dear,

Just a note to let you know that we are still among the living in spite of the chaos--getting ready to move into our new building--our own! . We're right in the middle of mountains of lumber, debris, and plaster, and it looks as though we'll never make it by the first of July, but we have to, ready or not, as the people who are taking over our lease are moving in. However, our new place is only three blocks away, and we should be able to do it. We have a client who is lending us a couple of big panel trucks.

We're not doing anything with the top floor til later, as we had so much to do with the main gallery. We won't have our real official opening til fall, but of course we'll be in business, hectic though it will be. It's in an ideal location--right across the street from Landau, and right next to a brand new building not yet completed. The only thing--the parking's a problem. We hope some day to be able to do something about that.

CBS did a color special called "Eye on Art". The one on the Los Angeles Art scene is called "Los Angeles Through the Looking Glass" Edward G. Robinson did the narration, and we're on it--Roderson, Lundeberg and Feitelson are featured. (I'm in a shot, too, and so's my son David. It's showing in N.Y. Sat. June 25 3:30-4:30 P.M. I don't know if it's any good, but I feel sure the paintings look good, whatever the script is like. Of course I haven't seen it yet. It airs here (July 16) and in Chicago, Phila. St. Louis.

WCBS ←

Morris sends his love, and will write to you very soon. You are his favorite person, he's "crazyng about you" to quote him. We're thrilled that he's in the Carnegie International. Please give our warm regards to Tracy, Mr. Rose, and all friends. Lots of love from Bill and me

June 20, 1967

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The American Academy of Arts and Letters



633 WEST 155 STREET • NEW YORK, N.Y. 10032

June 20, 1967

Dear Edith:

We are going to hold a drawing exhibition of works by members of the Institute, opening in November, and Ben Shahn has asked me to get in touch with you about sending us something for the show.

The enclosed letter that was sent to the members will give you all the details regarding space, size, pickup date, etc.

Yours as ever,

Felicia

Effie

Mrs. Edith Halpert
Downtown Gallery
465 Park Avenue
New York, N. Y.

4925 West Crystal St.
Chicago 60651
June 17, 1967

Downtown Gallery
32 East 51st St.
New York, N.Y.

Dear Sirs:

Is the Ben Shahn serigraph
"Pleiades" available and could
you give me the price of "Pleiades"
regardless of whether it is
available or not.

750.-

Thank you,

John Hansen

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NATIONAL COLLECTION OF FINE ARTS

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My dear sister June 15

I Janet & I do hope
that you can come to
our wedding on
Monday the 26th of
June at 6:00 in the
afternoon.

It is surprising
how quickly life
can change and
I am very happy
for the recent
event. I know that
you will like Janet.

scavenged the blacked-out, closed down, eerie city for food. One day they ate white cheese, another he found salami (great fare for the two pregnant women who were there), another time it was falafel. I went over with him one night, having baked a cake to keep up the morale with all the games like chess, checkers, scrabble, jig-saw puzzles etc. about the house. It is a ride I shall never forget - pitch black, no lights on cars, of course, no moon not a glimmer of light coming from any window. Shells bursting in every direction, machine gun clatter - in a night studded with stars and the smell of honeysuckle mingling with burnt gun powder.

It is amazing how still the inside of a room can be when just outside one's windows, the sounds of war shatter the eardrums. There were hours when I could not hear the mortars for the thoughts that clammered in my head - for once I was secretly glad that two of my children were in America, feeling that if we were wiped out here, a remnant would remain to carry on. My thoughts were constantly abroad with family and friends, sensing their concern for us, comforted by the knowledge that all of you were with us by that invisible atmospheric thought-process that beams courage and confidence in time of stress. The need for action was such a compulsion that I, who detest housework, cleaned out every closet and cupboard in the house, and mechanically added twelve inches, in the wrong direction, to a sweater I have been crocheting.

Yesterday we visited the Old City. We visited the old University on Mt. Scopus and the Hadassah Hospital and the "Wailing Wall". A week ago, visiting the Old City was a gag, a joke you made about the extremist political parties that advocated such measures, something one admitted to being a fantasy, a childish, foolish, impossible yearning - "don't be silly, grow up, face reality", you told yourself. And there we were, threading our way through winding alleys, down a steep staircase, the stone steps of which showed the 1900 years of use they had seen, into a courtyard, long and narrow of which one wall is about two stories high, of huge stone boulders, an occasional clump of weeds growing out of the cracks and crevices - this is the remaining relic of the Western Wall of the Second Temple destroyed when the Jews were dispersed from Israel.

Although we are not at all religious, we followed the tradition and custom of writing on a small scrap of paper the names of our children, folded the paper into a tight little roll and stuffed it into a crevice between the stones. And suddenly I realized how significant

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June 27, 1967

Mr. James Avery
Kerrville, Texas

Dear Mr. Avery:

On my return from a trip I found your letter.

No doubt Bishop Jones told you how reluctant I was
to give up the Epstein figure of Christ, which I
purchased directly from the artist during a visit
with the Epsteins in London. This was a maquette
for the huge figure of Christ commissioned for the
Church, the name of which I have forgotten.

The figure you saw was the original cast in lead,
which Epstein intended to keep in his home perma-
nently, but was kind enough to sell to me as a
friendly gesture.

Since he died some years ago, I will have to do
some research to ascertain whether he made addi-
tional casts at a later date. As soon as I obtain
the necessary information - either pro or con - I
will communicate with you.

Sincerely yours,

EGH/tm

P.S. The correct title is CHRISTUS MAJESTUS, which
may also be the name of the Church.

Gilbert

Quinta da Marinha,
Until July 1st → Cabana # 2
Cascais, Portugal
June 12, 1987

Dearest Edie -

You've been on our minds & we've talked of you so often and last night for at least the fifth time in a month I dreamed of you, so I had to write. Isn't it funny about the dreams? I never dream of my friends & yet you appear again & again. I don't remember in what context though it's always pleasant & we're always having a gay time as we so often have. Which certainly proves we miss you & since we haven't seen each other for a real visit for so very long, there's been a real gap in our life.

The last time we were in N.Y. was when Gil did the TV thing I told you about on the phone & we dashed around like mad things. I'm sure you couldn't have seen us anyway because that was the day you were doing something about moving - or wasn't moving? I hope this reaches you! Don't know what address to use.

It turned out to be good on TV so they sent him across the country in a TV & radio thing. I went along as a camp follower and it was fascinating. We hadn't seen much of the country in 20 years & we not only ate well but had a ball. Gil taped an interview for Channel 13 - Book Beat which was aired in May - I suppose you didn't see it but he was very good. We went as far as Calif. where we saw friends we hadn't seen in 20 years and that was great even though I'm sure they thought we'd aged as much as we thought they had! There were parties & general merrymaking and their houses were fabulous but we still hate California. We no sooner got back than we had to get the house & ourselves ready for leaving - We rented the house only a week before taking off and I still marvel that all the winter clothes got to be binned before we



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RALSTON PURINA COMPANY

OFFICE OF THE
VICE-PRESIDENT

CHECKERBOARD SQUARE
ST. LOUIS, MO. 63199

June 27, 1967

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Mrs. Edith Halpert
The Downtown Gallery, Inc.
465 Park Avenue
New York 22, New York

Dear Edith:

Thank you for sending out the two John Marin paintings on approval. Jane and I have had an opportunity to give some thought to both of the paintings, and despite the fact that we like them very much unfortunately they just simply do not hold up to the two Marin paintings that we presently own.

Our approach to our very modest little collection is to work towards good quality of representative American painters rather than quantity. Accordingly, I have asked Charles Buckley to return the paintings to you and trust that you will send me a bill for any expenses involved from your standpoint.

Thank you so much for giving us the opportunity of living with these paintings for a short time.

Kindest regards,

Warren Shapleigh
Warren M. Shapleigh

emk

Museums Resources Council

Carter Heywood

MEMORANDUM

Subject: Parke-Bernet sale # 2584, June 14, 1967

Date: June 9, 1967

To: Mrs Edith Halpert

From: Dick Madigan

I'm never going to get to the sale and have little money right now anyway.

The Stuart Davis is # 221, SPRING, Saplings and shrubs growing in a field, signed, titled, and dated 1917. pencil 13 3/4 x 18 1/2. Provenance: World House Galleries.

I have not seen the work and know nothing of the condition, etc.

NW

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הוֹזְיאָן יִשְׂרָאֵל יְרוּשָׁלַם
the israel museum, jerusalem

bexat, national art museum
the samuel bronfman biblical and archaeological museum
the billy rose art garden
the shrine of the book, d. samuel and leona h. gottesman
center for biblical manuscripts

June 23, 1967

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will be published 60 years after the date of sale.

Dear Friends:

So much has been said. So many thoughts come to mind and so many feelings struggle for expression, and we all sigh in relief and share a welling up of inexpressible hopes, pride and sorrow.

By now, having followed the situation as you must have through the last few weeks, you know that the Museum suffered a direct hit in the bombing of Jerusalem. I thought you might be interested in the enclosed two maps. One of them from Time Magazine, shows the "choice" targets that the Jordanians selected and the other from the Observer, printed in London, shows the highlights of the undivided city of Jerusalem. I thought this would fascinate you and knowing your involvement with the Museum you would appreciate how important we are as a choice target and as a prime feature in Jerusalem.

The security arrangements which were carefully planned in the event we were faced with danger were immediately set into motion when the war became imminent. I am very pleased to report to you that the contingency plan functioned perfectly and all the objects in the Museum were put into special shelters and they remained perfectly intact. Mr. Warburg's remarks in the New York Times article which I enclose, echo my sentiments.

I am enclosing two letters which were just now received from Jerusalem, one from the wife of Yohanan Beham, an administrator of the Museum, and the other from Mrs. Elisheva Cohen, Keeper of Drawings and Prints and acting Chief Curator in my absence. I must report with grief that Yohanan's son, Yuval, was killed in the fighting for the old city of Jerusalem.

You will be pleased to know that by now, with some provisional repairs, the Israel Museum is open to the public the same number of hours and the same number of days.

My very best to you for a pleasant summer.

Respectfully yours,

Karl Katz

Hi Hope you well
Karl Katz

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Every litter bit hurts YOU

Trash? Litter? Wrappers? Keep them off the streets! You'll find litter baskets on most streets. Stash your trash in a litter basket or take it home with you for proper disposal. Remember—our city streets belong to all of us. Litter is an eyesore...a health menace...costs tax dollars. Every litter bit hurts...YOU. America's beauty is your duty. Please help.



(Louis Nye—The Cleanup Man)

KEEP AMERICA BEAUTIFUL



interior decoration have added up to a muddy mess. And Rosemary feels that she, too, has added up to nothing. Honestly, it is enough to make her dose herself with self-pity pills.

Instead, Rosemary persuades her husband Grove to buy a cooperative apartment on Manhattan's Fifth Avenue. Soon, she is wiggling onto the right committees, becoming...intimate of the Cancer Benefit crowd, the Liver and Kidney people, the Rheumatic Fever bunch. Eventually, everybody hails her as the swingingest, dingdongest member of the jet set along with Bobbie-Ann Boggsen and Minni Ogden Foote.

Blending pop satire with the incisive reporting that he used to dissect rich automotive families in *American Chrome*, and international business wheeler-dealers in *The New Ambassadors*, Edwin Gilbert has made a best-seller out of what may well be the larkiest study of Manhattan pseudo society since the 400 were marked down to \$3.98.

Readers may mull over some thinly disguised New York types to see whether they can identify Gilbert's models. There is, for example, a successful crust named Walde Stryker who is famous for his painting of soup cans, and there is a millionaire culture addict named Hank Hartley. Whether Rosemary herself stands for some real-life jet setter hardly matters. After all, who can fail to adore "Rosiepooh" when she turns out at a party with a miniskirt fringed with Campbell soup tins, and coffee cans capped over her breasts?

Gilbert never spoils the fun by moralizing. But just as surely as the bottom falls out of the pop art market, Rosemary finds that Grove has taken up with a girl who wears Woolworth pearls and doesn't sit on committees. The whole affair is something Grove might characterize with his favorite expression, "*bacillus bullfosis*."



GILBERT (ON PARK AVENUE)
Not since the 400 were marked \$3.98.

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Mrs. B. K. Nehru, wife of the Indian Ambassador, pauses to consider Gabor Peterdi's "History of the Blue Garden." This painting was loaned to the Art in Embassies Program by the artist through the Institute of Contemporary Art in Boston, under the direction of Mrs. Sue Thurman. "History of the Blue Garden" is now in the US Embassy, Rabat.

many others seem to like her.

And so on for pages.

The Department had requested \$31,381,220 for the information and cultural program. It finally received \$13,800,000—of which \$1,430,000 was for liquidation costs—but only after the Senate had with difficulty persuaded the House to recede from an earlier vote striking out the entire appropriation for OIC.

The offending collection was hastily withdrawn from circulation. (The Department, incidentally, made a tidy profit when it sold the pictures.) It was a good many years before any government agency again ventured to promote contemporary American art abroad.

As Galileo doggedly maintained, the world does move. Today a painting by Robert Rauschenberg hangs in the main reception room of the Embassy residence in Athens. Guests of our Ambassador in Bern can admire or not, if they choose—works by Roy Lichtenstein and Andy Warhol. A Chaim Gross sculpture stands on the terrace of the residence in Fort Lamy. Kuniyoshi, who drew Congressional gibles back in 1947, is represented by an oil at the American Mission to USRO in Paris. (Another Kuniyoshi returned recently from a tour of duty at our Embassy in Quito.) The inventory could be continued to nearly 60 other posts, where residences, chanceries and consulates have be-

come showcases for American art, much of it of a kind that makes the "Circus Girl" look as sedative as a Grandma Moses.

The United States Information Agency, lineal descendant of the Department's OIC, has been vigorously promoting American art abroad for more than a decade, and now is acquiring its own collection of original graphics for public exhibit and for permanent display in USIS libraries and the living quarters of Public Affairs and Cultural Officers.

And hardly a murmur of criticism has been heard, let alone a cry of outrage.

The largest of the several official arts-abroad enterprises is the State Department's Art in the Embassies Program. It has been in existence only three years, and though it built on pioneer work by private agencies, its accomplishments in that short time are impressive.

The program, in the words of a Department brochure, "is based upon the belief that it is important for Embassies of the United States to reflect current and traditional culture of this country in an effective manner. One way to present the high level of American cultural attainment is through visual arts. Consequently, the program plays an integral role in the building of an improved United States cultural image abroad."

This sounds so reasonable that the wonder is it took so long for somebody to do something about it.

As every officer except the very young will remember, the embellishment of a residence or a chancery or a consular office used to be either haphazard or non-existent. Much depended on the taste and the resources of the occupant. Chiefs of Mission with ample private means might bring along their own pictures and objets

d'art. One saw Old Masters or near-masters, French impressionists, contemporary works from countries to which the Ambassador had been assigned earlier, but not very often anything recognizably or representative American. Chancery and consular offices were grimly utilitarian: a few maps and charts, a portrait of Rutherford B. Hayes or James G. Blaine, a glass-doored bookcase half-full of bound volumes of forgotten documents.

When USIA sidled back into the art business, peering furtively over its shoulder at the ghost of the "Circus Girl," it helped out as best it could, occasionally with original graphics that had completed the round of exhibit outlets, more often with reproductions and photographs. Many a visa applicant has had his visual introduction to America from photographs of the Grand Canyon and the Kansas wheatfields on the walls of the consular waiting-room.

Sometimes resident artists or collectors took pity on us. When I served in Reykjavik the show place in the residence drawing-room was occupied by a painting by Iceland's Kjarval, on loan from the local Mycenae, whose collection had outgrown his own wall-space. American art was represented by several USIS reproductions.

The first organization to "do something about it" in a methodical and effective way was the Museum of Modern Art in New York. For a number of years it has been providing collections, made up of pictures on loan from dealers, for display in Embassy residences. Since 1961 the Woodward Foundation, established by retired Ambassador Stanley Woodward, has performed a similar service. The foundation purchases contemporary paintings, and occasionally sculpture, and assists ambassadors-

Mrs. Raul Castro is pictured here among a sampling of the paintings, graphics and sculpture sent to the Embassy in San Salvador under the auspices of the Art in Embassies Program.



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cheese is living, it can be assumed that the information
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6/6/67

EGH -

Telephone call from Mr. Dayne Bonta
221 East North E Street
Gas City, Indiana 46933

You had written to say you would send 3 or 4 Shahn prints on
approval. He would like you to do so. He'll be happy to pay
for packing, shipping, insurance.

T.

designate in making selections. At this writing the foundation owns some 325 works and has collections in seventeen embassies.

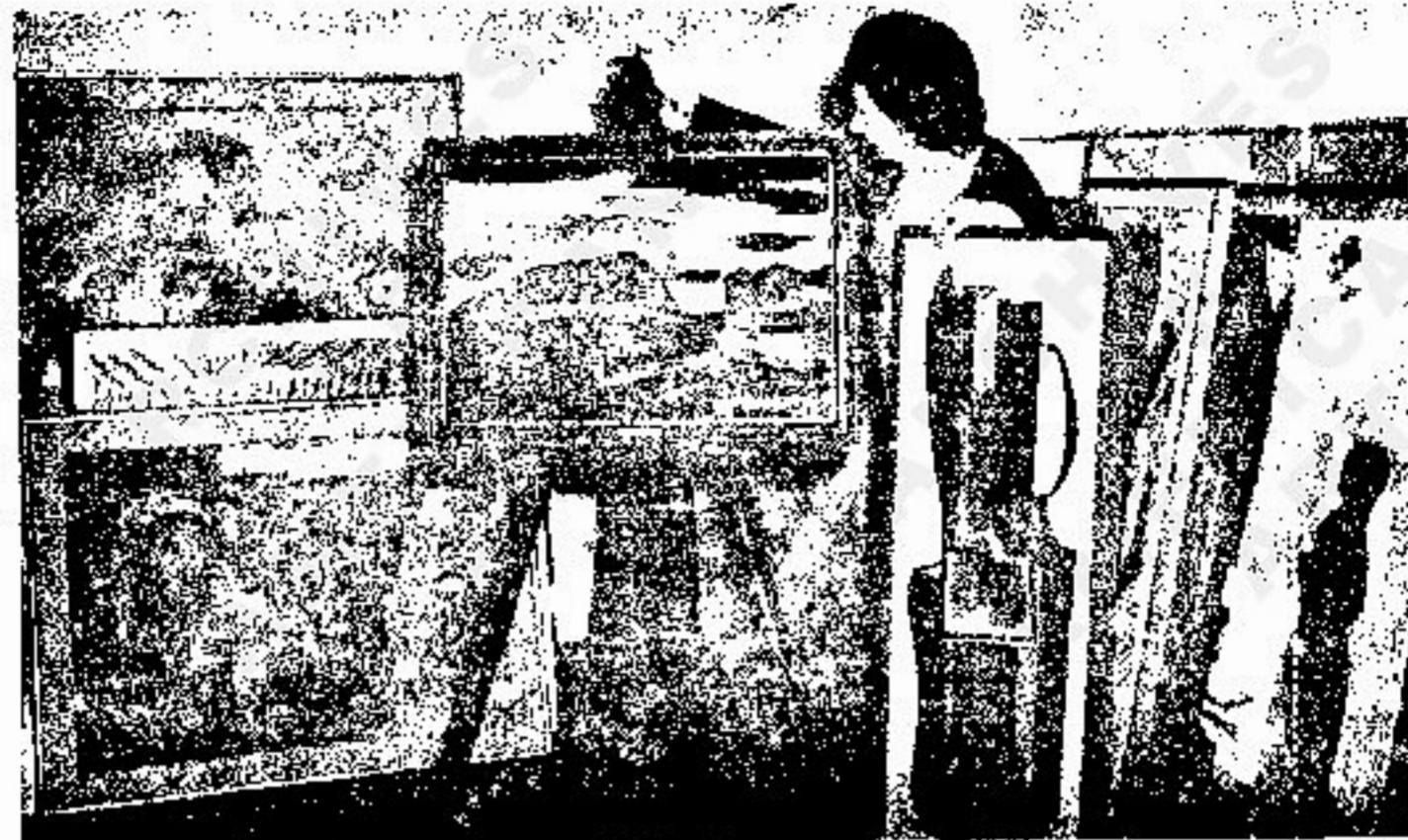
The State Department's own program has been in operation since early 1964. Its director is Mrs. Nancy P. Kefauver—widow of the distinguished Tennessee Senator—who was appointed Advisor on Fine Arts by President Kennedy shortly before his death. A professional artist herself, Mrs. Kefauver had noted with distress the bare walls of American residences and chanceries abroad. She brought to her assignment, therefore, expertise, a sense of mission, and a wide acquaintance among artists, museum directors and collectors. No less important is her equally wide acquaintance on Capitol Hill, where, as the tragicomedy in 1947 demonstrated, a benign climate is essential if any governmental venture in the arts is to prosper.

The program is conducted by a six-woman unit quartered on the ninth floor of SA-11 and officially designated O/ART. Today, in its fourth year, O/ART has more than 1,600 works of art in circulation or warehoused awaiting assignment. The term "works of art" is comprehensive; the collection includes oils, watercolors, graphics, ceramics, mosaics, hangings, sculpture, and most recently photographs. Except for the photographs, every piece is an original.

Unlike the Woodward Foundation, O/ART makes no purchases. Through generous donations it has acquired title to a good many works, but most of its circulating collection—roughly six-sevenths—is on loan—from museums, foundations, private galleries and dealers, individual and corporate collectors, the artists themselves—nearly 400 different sources. Not least important are the big corporations that have become patrons and promoters of the arts in recent years—IBM, Sears Roebuck, Philip Morris and many others. The New York Board of Trade helps O/ART get in touch with firms interested in improving their images abroad, and thus the list grows.

Obviously this dependence on the generosity of others has disadvantages. It precludes rigid application of predetermined principles of selection. O/ART doesn't always get exactly what it wants, though it has ways of tactfully declining offerings it doesn't want at all. But Mrs. Kefauver says the gap between what she would like to have and what she has to make do with is narrowing.

The principles of selection are in fact commodious. Any good American art is welcomed, whatever the



Mrs. Nancy P. Kefauver, Advisor on Fine Arts, Department of State, is pictured here in an area of her Smithsonian Institution Repository, provided by the National Collection of Fine Arts. Mrs. Kefauver is surrounded by paintings by Yasuo Kuniyoshi, Ruth Gikow, Gregorio Prestopino, A. E. Gallatin and Walter Meigs on loan from the artists, museums and galleries.

period, the school, the idiom. For several reasons, the list is somewhat weighted toward the non-objective. Moderns are more numerous and more available, because they have not disappeared into museums and private collections, and the contemporary mode is abstract (unless "pop" is considered representational). Another reason, of course, is that the cultural elite of foreign countries are more interested in what American artists are doing now than in what they did in the 19th century.

Just the same, Mrs. Kefauver would like to have the revolving collection cover the broadest possible range, and she is unhappy about the gaps and thin patches. Hardest to get are the early Americans, including primitives, all the way back to colonial times. Examples are rare, and the owners are reluctant to part with them, even for two years. (That is the normal loan. Galleries are reluctant to let their treasures go for a longer time, and a shorter period would not justify the cost and effort, considering that it would be cropped further at each end by processing, packaging and travel.)

Mrs. Kefauver is also negotiating for more westerns—Remington and Russell sculptures particularly. The Wild West remains a subject of unflagging interest almost everywhere. Earlier generations avidly read James Fenimore Cooper and Zane Grey in translation; their descendants watch "Bonanza" and "Gunsmoke." Real Indian art also is an important category in the Department's program.

There are still certain inhibitions; what government enterprise is free

from them? You may be surprised to learn that in this year of enlightenment and topless go-go dancers, the nude in art is still offensive to some tastes; therefore it is scantily represented in the Department's collections. Demurely veiled in semi-abstraction, a few nudes do get by, but Thomas Hart Benton's "Susanna and the Elders" would never qualify. (This policy is a matter more of prudence than of prudery. Many foreign countries, notably the Arabic and some Latin American, are considerably more strict than we are about fleshly exposure.) O/ART also tends to screen out the more abrasive commentaries on shabby aspects of the American scene, such as some works of the "Ashcan School." Reginald Marsh, for example, is represented mostly by street and harbor scenes; there are none of his famous studies of the Bowery and the burlesque theater.

The catalog has to be eclectic, because a variety of tastes, possibly conflicting, and a number of other factors must be considered in putting together a collection for a given residence or chancery. It would be convenient if posts could be classified, as they are for other purposes, and art pre-packaged and tagged accordingly, so that when a request came in, Mrs. Kefauver, or her executive assistant, Carol Harford, could check the list and order, "Send him one Q-37." Unfortunately, it isn't that simple.

A new request—let us say from Barawan, because you won't find it on any map—sets in motion an elaborate research study designed to ensure that

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DES MOINES ART CENTER

GREENWOOD PARK, DES MOINES, IOWA 50312 277-4405

June 27, 1967

Miss Edith G. Halpert, Director
The Downtown Gallery
465 Park Avenue
New York, New York

Dear Miss Halpert:

In the process of updating our records, I find that we do not have the date for the Zorach "The Artists Daughter" which was purchased in 1953. I am surprised that no one recorded this when Zorach was here as visiting artist in 1954, but apparently it did not come to mind. Would you have any record in your files as to when the carving was actually done?

If not, perhaps you can suggest where we might turn for an accurate dating.

My thanks for your assistance.

Sincerely,

Donald M. Halley Jr.
Assistant Director

DMH/pc

medium, ~~large~~
size



CEDAR RAPIDS ART CENTER 324 THIRD STREET S.E. CEDAR RAPIDS, IOWA 52401 TELEPHONE 364-3512

June 15, 1967

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purchaser is living, it can be assumed that the information
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Mrs. Edith Gregor Halpert
The Downtown Gallery
465 Park Avenue
New York, New York 10022

Dear Mrs. Halpert:

Please forgive my tardiness in writing to thank you and your staff for the time and effort spent in helping me put together a Charles Sheeler Retrospective. I have only been back at my desk for a few days and am just beginning to fight my way through a pile of mail.

I will be sending out requests for loans within the next week. I will keep you informed of my progress in putting this exhibition together.

Once again, thank you for the kindness shown me during my visit to the Downtown Gallery.

Sincerely,

Donn L. Young

Donn L. Young
Director

DLY:cf

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established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

Mrs. Edith G. Halpert

-2-

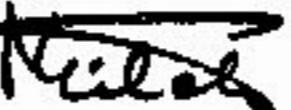
June 15, 1967

We are also exploring ways in which we may make an appropriate announcement or indication of our new policy, namely, American art in contrast to our past program of specialization on the American West. We feel that an important exhibition of 20th century American painters would be in order, and of course the scheduled exhibition of American folk art which we worked out with you is an appropriate stepping stone. The painting exhibit holds great possibilities, as it would not only be an introduction and statement of our policy, but would serve as a presentation of potential purchases for the consideration of our Trustees. This aspect of an exhibit has important possibilities and I know that you can be of great assistance in helping us sow the seeds for the future of the museum program.

We discussed the week after the 4th of July as a good time for you to come to Texas. If this still seems agreeable to you, let's make some firm dates.

Best wishes to yourself and greetings to Mrs. Baum.

Sincerely,



Mitchell A. Wilder
Director

MAW:vw

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June 27, 1967

Mme. Niura Grilichess
Galerie Coard
36, Avenue Matignon
Paris 8, France

Dear Niura:

I was delighted to hear from you and am looking forward to your October visit. Indeed, I will be delighted to attend the opening of the Otteesen exhibition.

However, as you may have noticed, I never write a foreword for any of our catalogues or others, as I think it is bad taste for a dealer to take on the role of a critic. Should I make one exception, I would be mobbed thereafter and must consequently refuse the honor. I am sure you will understand.

If you would like to have the Gallery or my name appear in the catalog, I will be glad to lend one or two of the Ottessens I own. They are small, but I think excellent quality. The fact that either the Gallery or I purchased any of Ottessen's paintings will indicate my interest in his work - but again I would prefer not to appear in the catalog otherwise, whether with a preface or with excerpts from my letter.

Is Ottessen accompanying you to New York? If so, I would love to have you both to dinner, but if you come alone we will celebrate just the same, as it is always a treat to see you.

My very best regards.

Sincerely yours,

EON/tm

P.S. As usual the Gallery will be closed during July and August, but mail addressed here will be forwarded to my summer home or will be held for my return should I take a trip elsewhere.

JOHN A. LAMB
LETITIA LANE
MOUNT KISCO, NEW YORK

June 26, 1967

Mr. Howard Rose
The Downtown Gallery
465 Park Avenue
New York, N.Y. 10022

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in both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
owner is living, it can be assumed that the information
y be published 50 years after the date of sale.

Dear Mr. Rose:

Thank you for your letter of June 16th.
The size of John Marin's Brooklyn Bridge painting
is 14 3/4 inches by 18 inches and I would really
appreciate receiving a letter of evaluation from
you at your earliest convenience.

Sincerely,



A handwritten signature in black ink, appearing to read "John A. Lamb".

John A. Lamb

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June 26, 1967

Mrs. Bella Linden
Grand Hotel
Stockholm, Sweden

Dear Bella:

Well, I finally moved and am gradually getting settled. The apartment is beginning to look more and more pleasant daily and no doubt I will get adjusted to the 8' 2" ceilings. Obviously, I can never hang a Rauschenberg or the other 20' artists.

For your information, I spent a weekend with your husband and had a delightful time. However, I am full of envy as your landscaping is in the most superb order. The lawn is manicured and the flowers are blooming. Also, I was impressed with your recent art acquisitions and have decided to appoint you buyer for that department in the Gallery.

I gather that you are working even harder than you do in New York and would suggest that you take a boat for your return trip as a rest cure. Have you had an opportunity to get around and see the town as well as the museums, now that you obviously have accomplished a good deal with the many sessions - day and night.

I certainly look forward to your return, as I miss you.

With much love,

ECH/tm

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June 13, 1967

Mr. N. J. Robbins
P. O. Box 351
Galena, Illinois 61036

Dear Mr. Robbins:

Much as I would like to be of assistance to you,
I cannot identify the artist in referring to the
color photo you sent me.

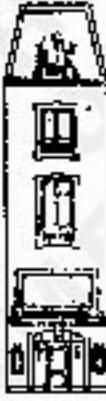
My experience with 19th and late 18th Century art
has been more or less concentrated on the unsophis-
ticated or "folk art" produced during that period.
Your painting is much more professional in execu-
tion and I cannot recall seeing anything relating
to it and therefore can give you no information.

With regrets,

Sincerely yours,

EGR/tm

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CONTEMPORARY ART GALLERIES

NEW YORK CHICAGO PALM BEACH



SOCIAL REVIEW (Continued from Page 13)

A real fun party was given for author Edwin Gilbert in The Delmonico's "extremely effective Wine Cellar" in honor of the success of his latest novel, "The Beautiful Life," which at the time was in its fifth consecutive week of being a "best seller," much to the delight of Walter Minton (president of Putnam & Co., publishers) and its vice president, Arthur Fields, both of whom were Cheshire beaming. Not so beaming was Dorothy (Mrs. Alfred) Strelsin. She was still feeling very depressed at the final condemnation verdict on the "old Met," which she said she and Licia Albanese had been visiting daily "out of respect and with a pray it would not be demolished." Naturally, they were among the devotees who brought cherished souvenirs. Among other things, the Strelsins ended up with two columns from their Box (Box 34, which they'd occupied for years) and two orchestra seats. Dorothy's retort to our question as to what were they going to do with the seats, was: "Does it matter? They can go any place in the apartment. Maybe I'll even hang a sign over them 'old Opera House.'" She was off next day for a change of pace to Beverly Hills and Palm Springs, California, visiting with Micheline Lermer. The Cornelius Vanderbilt Whitneys, incidentally, bought four cherubs from the old Met for their ballroom.

Also guesting at the party were Lady Suzanne Wilkins but shortly back from England where she attended the "William the Conqueror 900th Anniversary Ball." She had been having such a wonderful time instead of staying two weeks she stayed a month. Suzanne was very mod in her dress, it being but one of several ensembles she'd purchased while in London... Katharine (widow of Agnew, Jr.) Bahnson of Winston Salem, who has just taken an apartment here in town; henceforth she will spend six months in New York and six months in Winston Salem... Christina (Paolozzi) and (Dr.) Howard Bellin. Of course, Lupino—Christina's never-seen-without, most-well-behaved Pomeranian was along. All three had flown up for the week-end to see Christina's new namesake, Master Christopher David Hornig,

H.R.H King Peter II of Yugoslavia, Mrs. H. Harding Isaacson, Mrs. Deyon R. Brashich, and society maestro Meyer Davis [l to r] at reception at Clos Normand Restaurant discuss tunes which Mr. Davis will play at the May 13th "Royal Club King Alexander Military Ball" at The Biltmore over which Peter King will preside. The Club, composed of Royal Yugoslav Army veterans, benefits.

young scion of Mr. and Mrs. Barry Hornig (nee Franchesca Paolozzi). The Bellins are expecting their own heir late February, early March. Someone asked Christina whether the "blessed event" would take place in New York, but her answer was: "No, at the Army Base Hospital in Miami (where Howard is stationed) as I want to be with Howard even though I should love to be in New York and toasted with caviar and champagne the same as Franchesca... but it has its own compensations. The nurses and doctors at the Base Hospital have a pool on whether it will be a boy or a girl and it will be fun just seeing who wins out."

Chic tidbits: Liz and Cloe Tippett have sold their glorious houseboat and have purchased an apartment at Miami's chic *Palm Bay Club*... Capt. Edward Molyneux is gracing our town for a visit and being partied at *Le Bijou* in the Village. He is in New York for the opening of his paintings at the Hammer Galleries... The annual Father and Son Review of the Knickerbocker Greys Cadet Corps will be held at 5 p.m. on March 10th at the Seventh Regiment Armory. The Headmasters of the schools attended by the Cadets will be the special guests of honor and take Evening Parade. —END



Lady Caradon (r), Italian born wife of the British Ambassador to the United Nations, Mrs. Harold L. Suttle and Mrs. Charles A. Wyman at a tea given by Mrs. Leroy Hurlbut at her River House apartment for the committee for the "Botticelli Ball" to be held March 29th in The Plaza to aid the flood destroyed youth center of Florence, Italy, sponsored by Orphans of Italy, Inc.

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June 1, 1967

Miss Louisa Dresser, Curator
Worcester Art Museum
55 Salisbury Street
Worcester, Massachusetts

Dear Miss Dresser:

A few months ago I purchased a painting, of which a photograph is enclosed. This painting was willed by a friend to the person from whom I acquired it last year.

In re-reading your fascinating article which appeared in the Archives of American Art Journal of July-October 1966, I noticed with great interest a reproduction of a portrait of Henry Gibbs. The inscription dates the picture in 1670.

Examining the painting of the boy, there is such a strong relationship between the two that I am very curious about the matter. The canvas on which the latter was painted is old, but I doubt whether it could be 17th century. I am writing in the hope that you will examine this photograph together with that of Henry Gibbs and let me have your reaction. The similarity puzzles me considerably and perhaps you can shed some light on the matter.

I will be most grateful for your assistance - and do hope that when you are next in New York you will pay us a visit (before July 1st, when the Gallery closes for the two summer months.)

Sincerely yours,

EGR/tm

ROBERT D. COMPANY

STRAUS

P. O. BOX 2544 • HOUSTON, TEXAS 77001

June 5, 1967

Miss Edith Halpert
The Downtown Gallery
465 Park Avenue
New York, New York 10022

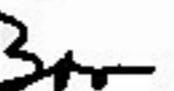
Dear Edith:

Carol and I have agreed to lend Ben Shahn's KOBAYAMA to the Santa Barbara Museum of Art. Would you kindly advise me what insurance valuation should be put on this work.

In a letter from the Director of the Museum, he advised that Ben Shahn had been seriously ill. I was very sorry to hear of this and hope that he is on the road to recovery.

I expect to be in New York shortly and hope we can get together for at least a few minutes. I look forward to hearing from you concerning the above matter.

Best regards,


Robert D. Straus

/fle

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JOHN A. LAMB
LETITIA LANE
MOUNT KISCO, NEW YORK

June 14, 1967

Mrs. Edith Halpert
The Downtown Gallery
465 Park Avenue
New York
N.Y. 10022

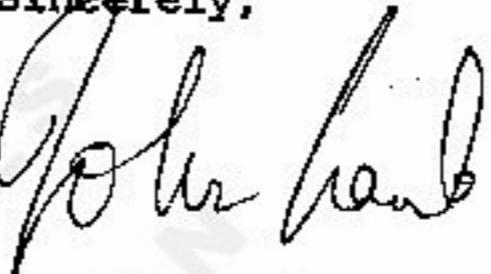
Dear Mrs. Halpert:

In view of the sharp increase in the art market in recent years, I would appreciate your giving me a current evaluation of the following painting, which I bought from you, in order that I may adjust my insurance coverage accordingly:

"Brooklyn Bridge" by John Marin.

Thank you for your help in this matter.

Sincerely,



John A. Lamb



score productions, inc.

249 east 49th street • new york, new york 10017 • PLaza 1-2510

June 14, 1967

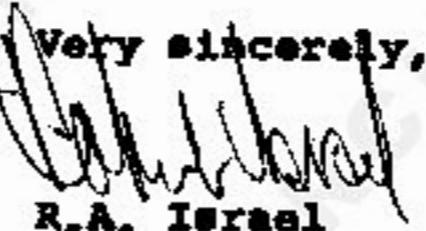
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sellers are responsible for obtaining written permission
in both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
will be published 60 years after the date of sale.

Mrs. Edith Halpert
THE DOWNTOWN GALLERY
465 Park Avenue
New York, New York 10022

Dear Mrs. Halpert:

I cannot tell you how much enjoyment we are receiving from the magnificent painting we purchased from you. I received a statement from the gallery dated June 1, 1967, concerning the balance due. As you recall we submitted a check to you in February and I believe that it was our understanding that the remaining amount could be paid in part or in total anytime within a year of the purchase. This certainly is our intent and we shall meet that commitment within the allotted time. However, the statement mentions the word "installment" and I do not believe we made an arrangement for specific installments. In other words, I believe that our verbal understanding is that the date or dates of payments are open providing the total amount is met by February of 1968.

I would appreciate receiving a brief note from you on the above if indeed you are in agreement with what I have said in this letter.

Very sincerely,

R.A. Israel

RAI:ep

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GEORGE J. DORFMAN & COMPANY

Certified Public Accountants

GLOVERSVILLE, N. Y. - ALBANY, N. Y. - NEW YORK, N. Y.

BOB L. ERNSTEIN, C.P.A.
JACOB SCHULMAN, C.P.A.
ROBERT L. DORFMAN, C.P.A.
MERWIN S. GREENE, C.P.A.

97 NORTH MAIN STREET
GLOVERSVILLE, N.Y.
12078

June 12, 1967

Mrs. Edith G. Halpert
The Downtown Gallery
465 Park Avenue
New York City

Dear Edith:

We have no information with regard to your Foundation. There are new regulations requiring the registration of all foundations with the Attorney General of the State of New York. We would be happy to see that this information is completed for the Foundation if it has not already been done.

In this connection, we do not know whether you have filed information returns for 1966. Here, too, if these have not been completed, please advise us and we will see to it that the necessary forms are completed for you.

I trust you are well and with kindest regards,
I am

Sincerely,



JS:KB

Miss DONNA K. FOOTE

1453 COAST WALK
LA JOLLA, CALIFORNIA 92037

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from both artist and publisher involved. If it cannot be
established after a reasonable search whether an artist or
publisher is living, it can be assumed that the information
may be published 50 years after the date of sale.

12 June 1967

Mrs. Edith Gregor Halpert
The Downtown Gallery
465 Park Avenue
New York, N.Y. 10022

Dear Mrs. Halpert,

Visiting with you was certainly a highlight of my brief N.Y. trip. I'm so sorry that I could not stay longer - & somehow manage to steal a few more moments of your time. Thank you very much for spending time with me. I'm hoping to go to N.Y.C. again in the Fall - & hopeful too, that I will see you again at that time. I was so very interested in what you had to say about the scene there. I would like to hear more. Unfortunately - my departure schedule was not at all conducive to staying in the city any longer than 9 am - too early to get to the Downtown Gallery first. But I was glad to at least have gotten a glimpse of it.

And please give my best regards to Tracy too. I can only regret that my visit was so brief - & hectic. I am having surgery tomorrow - & then probably once or twice more which should put me in much better shape for an autumn trip to N.Y. I hope by then too, that you will have taken that well earned vacation - that you know you need!

Thank you again - it was certainly my pleasure to have met you. Most sincerely,

Donna Foote

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June 9, 1967

Mrs. Jan Keene Muhlert, Curatorial Assistant
Allen Memorial Art Museum
Oberlin College
Oberlin, Ohio 44074

Dear Mrs. Muhlert:

After receipt of your letter and the return of Dove's SEA GULL MOTIF to the Gallery, I examined the back of the panel under a special lamp and discovered the inscription which contains the artist's signature and the date of the painting. This leads me to believe that it was intended to be hung vertically and for your purpose I would suggest that you use the reproduction in the vertical position.

The two photographs you requested previously had been ordered for you and took considerable time for delivery as our photographer has been preoccupied with a huge museum commission. These are now enclosed, together with our invoice.

I regret the delay.

Sincerely yours,

EOH/tm

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established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

APPR

June 9, 1967

Mrs. Barbara Pallenberg
Painting Department
Parke-Bernet Galleries
980 Madison Avenue
New York, New York 10021

Dear Mrs. Pallenberg:

I received your letter asking for an appraisal on five paintings purchased from us for the Johnson Collection some years ago. This is the third letter received so far containing the same request.

Since we have been informed that the Johnson Collection in toto is being presented to the Smithsonian Institution, which is a non-profit organization, I am not in a position to make an individual appraisal. Our Gallery is a member of the Art Dealers Association of America Inc. and under its rules, members are not permitted to make such appraisals directly for a donor. Members commit themselves to refer to the Association all applications, which are then referred to three dealers, who send in separate figures. In this connection we refer you to the italicized material on page 16 of the enclosed handbook, published by the Association, which is located at 575 Madison Avenue, New York City.

I regret that I cannot be of direct service to you, as I would very much like to cooperate with Parke-Bernet, but we must follow the rules that are in effect.

Sincerely yours,

ECH/tm

riar in publishing information regarding sales transactions,
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June 19, 1967

Connecticut Light and Power Co.
Bethel, Connecticut

Gentlemen:

Mrs. Halpert has asked me to notify you that she will
be using her house on Eden Hill Road in Newtown as of
this coming weekend.

Would you therefore be good enough to resume service
for her this week in both the main house and the guest
house.

Thank you for your cooperation.

Sincerely yours,

Tracy Miller,
Secretary to Mrs. Halpert

THE DOWNTOWN GALLERY

Established 1926

EDITH GREGOR HALPERT, Director
Consultation by appointment only
Telephone: Plaza 3-3707

465 PARK AVENUE
NEW YORK, N. Y. 10022

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ascertained after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.

June 27, 1967

Mr. Leonard Star
32 Carol Avenue
Fredonia, New York

Dear Mr. Star:

Again I must apologize to you for the continued delay
in sending the Broderson photographs which I had promised.
These are now enclosed together with a list indicating
the individual prices.

Although the Gallery will be closed during July and
August, all mail addressed here will reach me, as I
usually come by one or two days each week to attend
to some urgent matters which come up. Consequently,
if you should decide to have one of the paintings
sent to you on approval, I would be glad to make the
necessary arrangements.

Sincerely yours,



EGH/tm

DAVIS • DOVE • KUNIYOSHI • G. L. K. MORRIS • OSBORN • RATTNER • SHAHN • SHEELER • SPENCER • STORRS • WEBER • ZORACH
M. BRODERSON • DEMUTH • HARTLEY • MARIN • O'KEEFFE • PATISON • PRICE • STASACK • STELLA • TSENG YU-HO
WM. M. HARNETT (1848-1892) • AMERICAN FOLK ART GALLERY, Established 1929

for publishing information regarding sales transaction.
Researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
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purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

June 8, 1967

Mr. Robert D. Straus
P. O. Box 2544
Houston, Texas 77001

Dear Bob:

It was good to hear from you and I am delighted to
learn that you (and, I hope, Carol) will pay me a
visit shortly. Please save more than a few minutes.

As Shahn's prices have risen considerably during the
past five years, I would suggest that you place the
following insurance valuation:

Shahn KUBOYAMA, 1961 Painting in Ink $25\frac{1}{2} \times 39^{\prime \prime}$
(Lucky Dragon Series) \$8000.

As a matter of fact, in referring to your purchase
record here, I realize that not only did you get ex-
cellent examples by top artists from us, but that
you and Carol can practically retire on the current
value of this collection.

Sincerely yours,

EGR/tm

Archives of American Art

41 EAST 65th STREET, NEW YORK, NEW YORK 10021

NATIONAL HEADQUARTERS

5200 Woodward Avenue
Detroit, Michigan 48202
Telephone 833-7500

W. E. Woolfenden
Director

E. P. Richardson
Director of Research

Garnett McCoy
Archivist

Elie H. Morse
Membership Secretary

New York Area Office
41 East 65th Street
Telephone 861-3730

Butler Coleman
Area Director

Jamison Hammond
Secretary

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Living Artists Program
F. Ivar D. Avellino
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Miss Milka Icnomoff

William T. Kemper

Abraham Melamed

Henry Pearlman

Mrs. William L. Richards

E. P. Richardson

Miss Anna Wells Rutledge

Robert H. Taylor

Willis F. Woods

Lawrence A. Fleischman

Honorary Trustee

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Mrs. Edith Gregor Halpert
Page 2
June 3, 1967

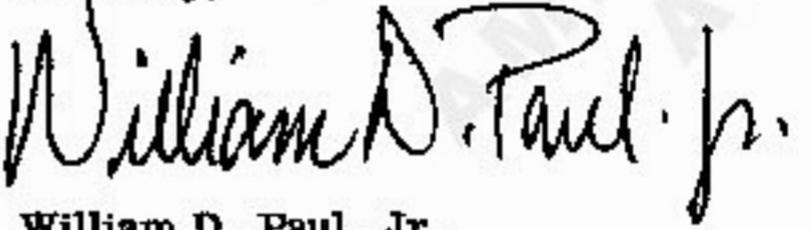
I hope you won't mind the presumption of restating my love for several paintings in your collection or that of The Downtown Gallery--Marin's 1922 Sunset; Hot Still-scape For Six Colors, Davis; that wonderful Dove and Rattner; I recall having seen once a fabulous big and red O'Keeffe; also, the Black Patio Door. I could go on and on; but instead, I'll hope for your favorable response.

Many thanks for your special interest in the program we are developing here. There is much promise for excellence in this region and that will be seen, I'm sure, within the next few years. Your support will make this promise a reality.

I look forward to further correspondence with you in the near future.

Best wishes,

Sincerely,



William D. Paul, Jr.

WDP:da

P. S.

By all means, do write to the University of Delaware. I know they will be interested in your thoughts and the needs which are so apparent.

appraisal of

for publishing information regarding sales transactions,
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in both artist and purchaser involved. If it cannot be
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PHILADELPHIA MUSEUM OF ART • FAIRMOUNT

BENJAMIN FRANKLIN PARKWAY AT TWENTY-SIXTH STREET • P.O. Box 7646 PHILADELPHIA 1

June 27, 1967

Mr. Howard Rose
Downtown Gallery
465 Park Avenue
New York, New York 10022

Dear Mr. Rose:

First of all, I want to thank you for showing me the Ben Shahn prints in your warehouse. It was very good of you to take the time and trouble on such a hot day. Also, I appreciate your offer of further assistance.

This letter may seem rather extensive, but I am enclosing a xerox with the hope that you will just add on the xerox copy the information requested if you can find it.

Would you please order photographs (8 x 10 glossies) at my expense of:

Psalm 133, serigraph version (Behold how good...)
Lute, a unique silk screen print mentioned in your records
Patterson, color version
Profile, black and white version only
Goldwater Poster (not the original silk-screen but the commercial reproduction)

Could you supply dates, if known, for these prints:

Andante (skating rink)
Byzantine Memory
Deserted Fair Ground
Ecclesiastes
Frederick Douglass
Portraits of Goodman, Chaney, and Schwerner

Information sent 6/29

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June 14, 1967

Weathermatic
27-06 42nd Road
Long Island City, New York

Attention: Service Dept.

Gentlemen:

As you well know, we have been in frequent communication with you about the air conditioner which serves the rear part of our Gallery premises. There have been days - as we reported - when no air came through whatsoever and, since I occupy the small room as an office and our storeroom occupies the balance of the area, I have had to have medical attention twice because of lack of air - and the paintings are beginning to blister from the heat.

Two or three days ago someone came in and it worked fine for a few hours, but during the past few days I have gone through the same experience again.

The hotter summer months are coming and it is imperative that the system be put in permanent working order immediately. I also had requested the installation of a thermostat in my office and would like to have that attended to after these many months. You installed one for us in the front area and that has been working very well.

I am here at the Gallery daily from Monday through Saturday and can be readily reached for the appointment of repair and installation. Won't you please either write or phone (preferably) acknowledging this letter and arranging for a specific appointment.

Sincerely yours,

EOM/tm

6/12/67

Bill found this slipped
under the door when he
came in this morning

J.

SAN JOSE STATE COLLEGE
SAN JOSE, CALIFORNIA 95114

Music Department

1150 Ranchero Way #36
San Jose, Calif. 95117
6/25/67

Dear Edith,

Just arrived back in San Jose and found your note in regard to the Dove painting which, incidentally, has not arrived as yet. Tomorrow I shall add the painting to my insurance floater.

My only concern is with the terms of sale. Would it be possible to pay \$500 down and the balance by January 1, 1968, but not on a monthly basis? This would allow me time to dispose of some real estate I own which would cover the price of the painting. If, for some reason, my real estate should not sell by then, I would still guarantee the total payment by that same date. I am also interested in the Broadmoor but had better hold off a bit before making a decision on it.

I have thought constantly of that Dove and of our brief but wonderful ac-

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ROSENMAN COLIN KAYE PETSCHER FREUND & EMIL

576 MADISON AVENUE NEW YORK, N.Y. 10022

SAMUEL I. ROSENMAN
RALPH F. COLIN
SYDNEY M. KAYE
ALLAN D. EMIL
WALTER J. PETSCHER
MAX FREUND
AMBROSE ROSKOW
SEYMOUR D. LEWIS
LAWRENCE R. ENO
MURRAY COHEN
ANDREW J. SCHOEN
JEROME L. SINDLER
ABA D. SOKOLOW
STUART ROBINOWITZ
GILBERT S. EDELSON
ARNOLD I. ROTH
LAWRENCE B. BUTTENWIESER
EUGENE L. VOGEL
GERALD WALPIN

MURRAY HILL 8-7800
AREA CODE 212

CABLE ADDRESS
"ROCOKAY NEWYORK"

June 7, 1967

Mrs. Edith Halpert
The Downtown Gallery
465 Park Avenue
New York, New York 10022

Re: Dispute with Frank J. Winton

Dear Mrs. Halpert:

I have written again to Winton informing him that if we do not have payment within 10 days we will refer the matter to Detroit counsel for action. If we don't have his check in that time, we shall have no alternative but to commence suit there.

I'll keep you informed on further developments.

Sincerely,

gse
Gilbert S. Edelson

GSE:dc
3193-001

UNIVERSITY OF DELAWARE
NEWARK, DELAWARE
19711

DEPARTMENT OF ART HISTORY

June 15, 1967

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established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

Mrs. Edith Halpert
465 Park Avenue
New York, N. Y.

Dear Mrs. Halpert:

My student, Roberta Tarbell, reported that she made an appointment to see you, and I just wanted to thank you for your kind cooperation. She is a serious and enthusiastic student of American art and will not, I hope, waste your time.

In my last letter I mentioned that I gave a course in twentieth century American art. I have enclosed a lecture outline so that you can see the scope of the course. I think there are very few courses that give this much attention to twentieth century American painting.

Again, thank you for your generous cooperation.

Sincerely yours,

William Homer
William I. Homer
Chairman

WIH:cb

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3501 CAMP BOWIE BOULEVARD, FORT WORTH, TEXAS 76107

P. O. BOX 2365, 76101, PH 8-1933

June 7, 1967

Mrs. Edith Halpert, Director
The Downtown Gallery
465 Park Avenue
New York, New York 10022

Dear Edith:

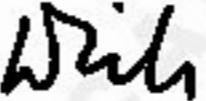
Thanks for taking time to see us yesterday, and I truly regret the mix-up on Monday evening.

We will start with the institutions and individuals that you suggested and keep you posted as to what they will be willing to lend for the Folk Art exhibition.

I hope you didn't suffer any illness after the meal yesterday, but I had a very rough go of it late in the afternoon. I trust this was my digestive system and that you didn't come down with it also.

All best wishes.

Cordially,



Richard A. Madigan
Director
North Texas Museums
Resources Council

RAM:gk

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from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.

June 5, 1967

Mr. Sterling D. Emerson, Director
Shelburne Museum
Shelburne, Vermont

Dear Sterling:

It was very thoughtful of you to send me the "guest
request slips".

As I wired upon receipt of the notice of the Annual
Meeting, it was impossible for me to take the trip
as I have been obliged to cancel out on lectures,
openings, etc. as a result of a long illness with
no vacation break during the entire period. I was
particularly unhappy about missing the Annual Meet-
ing and seeing Shelburne again, as well as the many
friends I have there.

I hope that after a month in Newtown, away from all
the mad activity in the current art world here, I
may be human again and if so will certainly take a
trip to Shelburne. I have some friends in Newtown
who are very eager to see the Museum and I am sure
they will be delighted to take the motor trip leis-
urely and join me in the pleasure of seeing my favo-
rite Museum and friends.

Best regards to you and the family.

Sincerely yours,

ECH/tm

Mrs. Edith Gregor Halpert

-2-

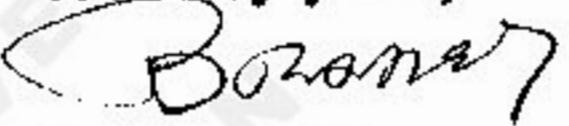
June 1, 1967

to wait until next year. Then, according to how you feel, make a decision at that time. We will miss you and I know you would make a valuable contribution to such a course as this one on Folk Art as only you could.

I hope that we will see you at our Annual Meeting this coming Saturday.

With much appreciation and every kind wish,

Sincerely yours,



Bradley Smith
Ass't. to the Director

BS/f

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

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HUNTER COLLEGE IN THE BRONX
of the
CITY UNIVERSITY OF NEW YORK
Bedford Park Boulevard West
Bronx, N. Y. 10468

Art Department

June 20, 1967

Downtown
465 Park (Ritz Concourse)
New York, New York

Gentlemen:

We would appreciate your adding our name to your mailing list and
keeping us posted on all forthcoming exhibitions and shows.

Thank you.

Cordially,

Lyman Kipp
Lyman Kipp
Department of Art

LK:mg

Howard
Mur

PRATT INSTITUTE BROOKLYN - NEW YORK 11205
THE ART SCHOOL
OFFICE OF THE DEAN

June 6, 1967

Mrs. Edith Gregor Halpert
Downtown Gallery
465 Park Avenue
New York, New York

Dear Edith:

SUBJECT: SPIRIT OF THE DANCE by WILLIAM ZORACH

As I said in our recent conversation, Edith, I am urging you to help Dr. Paul Weaver, president of Lake Erie College, and his wife -- both of whom are sincere patrons of the arts -- to obtain a cast of this sculpture for THE EDITH GREGOR HALPERT SCULPTURE GARDEN in Lake Erie College. [REDACTED]

William Zorach and his son Tessim are especially related to Cleveland for reasons you know. Lake Erie College is in the best Cleveland area. It is a women's college. For all of these reasons that piece of sculpture would be most appropriate in the Sculpture Garden there.

REQUEST: I am asking you as a life-long friend of William Zorach, as a leading art educator, and as a patron who has greatly enriched various collections, to help place The Spirit of the Dance in the center of the Lake Erie College campus, one of the most beautiful campuses in the United States. I know Dr. Weaver and his wife and Tessim Zorach will join me in the appreciation you will deserve. Best of all, however, will be the love which will come from the girls of that college for generations and generations as they see this beautiful work in their midst.

With kindest regards,

As ever,



Albert Christ-Janer

AC-J:bd
cc: Dr. Paul Weaver

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artists are responsible for obtaining written permission
in both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
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PARKE-BERNET GALLERIES · INC

Mrs Halpert
June 2, 1967
Page 2

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researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.

Abraham Rattner

'Moses ... I Am'
oil 60 x 48"
1958

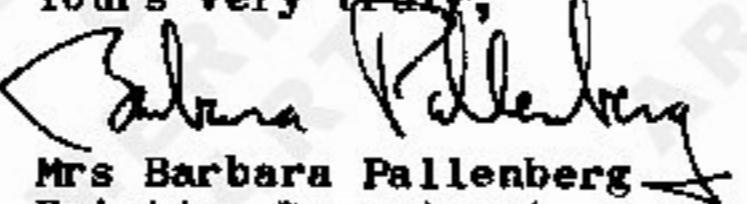
\$8500

Ben Shahn

'We Did Not Know What Happened
to Us'
tempera 48 x 72"
1960

\$17,000

Thank you very much in advance for your kindness and cooperation,

Yours very truly,

Mrs Barbara Pallenberg
Painting Department

BP:lm

S A N F R A N C I S C O

M-ALLISTER STREET AT VAN NESS AVENUE - SAN FRANCISCO, CALIFORNIA 94102 - PHONE 431-2040

M U S E U M O F A R T

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June 6, 1967

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
465 Park Avenue
New York, New York

Dear Mrs. Halpert:

In 1959 the Women's Board of the San Francisco Museum of Art purchased a painting entitled THE DESK by Niles Spencer from your gallery. The work, measuring 24 by 32 inches, oil on canvas, was executed in 1948. At the time of purchase, the value was set at \$2,500.00.

In order to update our records for insurance purposes, we would like to know if there has been any change in the value of this painting since 1959.

We would appreciate any information you can give us regarding this matter.

Sincerely,



Kathy Church
Exhibition Secretary

kc

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purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

June 9, 1967

Mr. Leonard Star
32 Carol Avenue
Fredonia, New York

Dear Mr. Star:

When I returned from a trip, I found a message to the effect that you would like to have photographs of some Broderson paintings sent to you for consideration. However, we have very few examples of Broderson's work in our possession as his most recent show held here was practically sold out - in addition to the fact that you are not interested in the two series: LORCA or LIZZIE BORDEN. We have several very handsome small paintings of the KABUKI series as well as one large example in oil. The latter is vertical in shape as are the small easels and/or watercolors. Among the latter, the dimension you specified fit in with the height, but they are not horizontal. I have written to the artist in the hope that he has completed a few new paintings which could be sent to us. As soon as they arrive, I will communicate with you and will furnish photographs.

If you would like to see those in our immediate possession, I would be glad to send prints to you immediately. Please let me know.

Sincerely yours,

EGH/tm

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purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

Mrs. Edith Halpert
Downtown Gallery
465 Park Ave.
New York, N. Y.

June 8, 1967

Dear Mrs. Halpert

In a recent conversation with Mr. Sweet at the Art Institute, Chicago, he suggested that I have these professional color photos made of this painting and send the copy enclosed to you. Feeling at the time that you would have ernest interest and perhaps a purchaser for the painting.

The painting has on the reverse side of the canvas a capital A, in a scroll handwriting, followed by the date 1878, however other items that came from this estate has also the same A, in the same scrolled handwriting and a date. So evidently this was some form of identification, or a manner in which certain members of this family was willed certain items. I have also another painting from the same estate with L.A. (same handwriting) and a date. Mr . Sweet said that they were definitely NOT by the same artist. So I'm sure the above mentioned A, has nothing to do with the artist or the date it was painted.

The colors are bright, and a great deal of crackle. The painting could easily be restored, and there are NO chunks of paint missing. I am interested in selling the painting if the figure were inducive to take it from my personal collection.

Kindly address me at the following address, and an early reply would be of value to both.

respectfully,

Mr. N. J. Robbins
P.O.Box 351
Galena, Illinois
61036

Telephone,
777-1313
777-0615

June 27, 1967

prior to publishing information regarding sales transactions.
Researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

Miss Ala Story
June Mountain
Great Barrington, Mass.

Dear Ala:

It was good to hear from you and of course I was delighted that I had
the opportunity of visiting with you in my own, New York environment.
I still remember the Santa Barbara experience. You and Mrs. Mallory
were so gracious and your collection was so impressive.

Because there is so much "cleaning up" work to do this summer, I plan
to divide my time between Newtown and the Gallery, devoting most of it
to Connecticut, where I will have my Ediphone, files, etc. If you are
planning to be in Redding during July and August, we can get together
to discuss the Weber show in detail and I might even bring along the
photograph books so that you may see what will be available. We can
then discuss all the specifics, etc. and my little contribution to the
catalog. There is just one problem involved, as I see signs of a counter-
revolution and particularly so in relation to the artists on our roster.
We have so many requests for group or one-man exhibitions that I would
prefer to make your show somewhat smaller to reduce the expenses rather
than have it travel to other museums, as I have made several commitments
to other institutions. In any event, we can discuss all this over a
cocktail and make a decision that will please you. If it will be conven-
ient for you to set aside the latter part of the week of July 17th, I
am sure that I will be there from Friday through Sunday and will be sure
to have the photograph records with me so that we may really get going.
In any event, it will be a treat to see you and Mrs. Mallory.

With affectionate regards.

As ever,

EQR/tm

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2922 N Street
Washington, D. C.

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Dear Don:

I am still waiting to hear whether you actually arrived at a conclusion report bout dftw
regarding the frog and Monet.

rsve ek

As far as flights are concerned, I am just at the point where I will do
some shopping during the summer and find me a covered wagon - something
I can really depend on. My average during the past two years has been one
normal flight out of every three. All the others were a total mess. How-
ever at this time, with Connecticut beckoning, all I have to worry about
is traffic congestion and I am already checking on the various new routes,
but even if it takes 15 minutes longer it doesn't really matter. I can't
wait to show off the house to you and am now reassembling the Folk Art that
belongs there permanently, including my Mae West erotica - all of which
will be taken out there with the help of a fellow dealer who has a station
wagon and volunteered to give the little woman a hand.

I am also planning to take with me all the photographs and the books con-
taining Folk Art data and devote several days to the job of removing the
items that are sold and carefully sorting those which we have either in
the Gallery or in storage. During the summer, I will be coming in occa-
sionally - at least for two days a week or more - to really check our en-
tire inventory, not only Folk Art but the contemporary material as well
and become as efficient as we used to be in the good old days, so that we
can function rapidly, pleasantly, etc. next season. Meanwhile, I am wait-
ing for you to come to New York shortly and we will make a date for your
Newtown visit. My ex-houseman has already straightened out the interior,
cleaned the house and the guest house below as well, and furthermore I
hired a housekeeper who is too good to be true and actually I have had no
opportunity of trying her out ~~data~~ either of my two current messy apartments,
but it won't be long now. I do hope you will be coming in soon. Please let
me know a few days ahead so that I will make no outside appointments and
can devote myself to you and the Folk Art records.

In closing, I want to report a very unfortunate experience I have had with
your friend Gordon Ryan. Exhausted as I am, I just couldn't undertake any
of the details of shopping relating to my new apartment and, at your sug-
gestion, called Gordon to find out whether he could help me out by super-
vising some of the work that I was prepared to have done. We had a pleasant
afternoon - or morning (I can't remember which) - looking at fabrics, etc.
and he spent additional time on his own, but somehow our tastes did not

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RICHARD ZFISLER

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79 West Monroe
Chicago, Illinois 60603
Tel.: (312) 726-6572

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Justice Modit Landau, Chairman
Office: 32 Allenby Road, Tel Aviv, Israel
Tel.: 58211-2
Cable address: KERAM

Canada-Israel Cultural Foundation

12 Carlton Street
Toronto, Ont., Canada
Tel.: 416/366-4919
4840 Cedar Crescent
Montreal, Que., Canada
Tel.: 1514/738-3189

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Researchers are responsible for obtaining written permission
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established after a reasonable search whether an artist or
archivist is living, it can be assumed that the information
may be published 60 years after the date of sale.

20th

RD #2 Box 347
Hockessin, Delaware 19707
June 3, 1967

Mrs. Edith Gregor Halpert
The Downtown Gallery
465 Park Avenue
New York, New York 10022

Dear Mrs. Halpert:

In response to your letter, I plan to be in New York City the week of June 19. If Tuesday, Wednesday, or Thursday of that week is not convenient for you to show me Storrs and Zorach material, another date later this summer can be arranged. I appreciate your extension of this privilege.

Sincerely yours,

Roberta K. Tarbell

Roberta K. Tarbell
(Mrs. James V. Tarbell)

NATIONAL PORTRAIT GALLERY



June 9, 1967

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researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
archivist is living, it can be assumed that the information
may be published 60 years after this date of sale.

Dear Edith:

You say that June will be a busy month for you and my own calendar is so full what with all the final things that occur in June, plus efforts to prepare and put through a budget for the Gallery, that I am planning to stick pretty close to home.

I could come down, but it would be difficult, and you yourself I note have travel commitments before you take off for July and August. So, I think we had better postpone a visit till fall when I would be happy to come down and see what there is that is available.

Meanwhile, the drawing of Benjamin Franklin by John Singleton Copley sounds most interesting. Could you possibly send me a photograph of it for our archive? If it is available, we might be able to do something about it.

It was good to see you when you were here and this brings you warmest remembrances from Lucie and myself.

Sincerely yours,

Charles Nagel
Charles Nagel
Director

Mrs. Edith G. Halpert
Director, The Downtown Gallery
465 Park Avenue
New York, New York 10022

AWARDS

An International jury of three members will meet in Pittsburgh to give six equal awards in the amount of \$2000.00 each, four for painting and two for sculpture.

In addition, the jury will decide on the painter or sculptor to receive the William Frew Memorial Purchase Award of \$1000.00, offered by Mr. and Mrs. Henry Oliver, Jr., in memory of Mrs. Oliver's father, William Frew, who was President of Carnegie Institute from 1943 to 1948.

ELIGIBILITY FOR AWARDS

To be eligible for honors a painting or sculpture must have been completed within three years of the opening of the exhibition, must have been entered by the artist, whether owned by him or not, and must have been entered as competing for awards.

An artist who won First Prize in the 1950, 1952, 1955, 1958, or 1961 Pittsburgh Internationals, or a Carnegie Institute award of \$2000.00 in 1964 will not be eligible for an award other than a purchase award.

Paintings or sculpture by members of the Jury of Award will not be eligible for awards.

SALES

The Trustees of Carnegie Institute may desire to purchase works from the exhibition for the permanent collection of the Institute and will, therefore, have an option on all items for sale.

A price list of the paintings and sculpture for sale will be prepared, and all information in possession of the Museum of Art will be given to prospective purchasers. The price given on the entry form will be the established selling price for the period of the exhibition.

The Carnegie Institute will charge ten per cent of the sales price listed for each work sold, to cover costs of handling and sales promotion.

INFORMATION

For further information address: Gustave von Groschwitz, Director, Museum of Art, Carnegie Institute, Pittsburgh, Pennsylvania (15213).

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purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

26 June 1967

Miss Edith Halpert
465 Park Avenue
New York City 10021

Dear Miss Halpert,

The following is an invoice for my
consultation services re your apartment
at 136 East 56th Street:

Total: \$ 150.00

Thank you very much.

Very truly yours,
Gordon James Ryan
Gordon James Ryan, Inc.
46 East 68th Street
New York City 10021

HARRY L. KOENIGSBERG
435 EAST 57TH STREET
NEW YORK 22, N. Y.

June 15, 1967

Mrs. Edith Gregor Halpert
The Downtown Gallery
465 Park Avenue
New York, N. Y. 10022

Dear Mrs. Halpert:

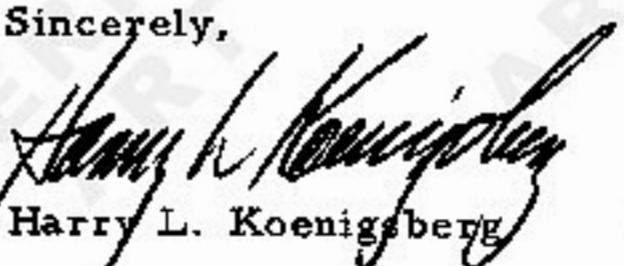
Attached herewith is my check for \$235.00 as my monthly payment on the Storrs works. Please note that I paid more than the requested 20% down payment on the Opposing Forms (20% of \$1,400 would have been \$280. I gave you a check for \$400), inasmuch as I will pay off both works in the agreed upon six months.

I would appreciate receiving a letter from you stating the fact that there are only three copies in all of the Opposing Forms and that no more will be made.

In your conversation with me when I bought the Opposing Forms you mentioned that in addition to my copy, the others are owned by yourself and Mrs. Booz, the artist's daughter. If you would agree to state this in your letter to me it would be appreciated.

Best personal regards.

Sincerely,



Harry L. Koenigsberg

Enc.
HLK/st

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established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

June 16, 1967

Mr. Warren M. Robbins
Frederick Douglass Institute
316-318 A Street N.E., Capitol Hill
Washington, D. C. 20002

Dear Warren:

I am so sorry that I delayed returning the slides. These fascinated me so that I took them up to my apartment to study and subsequently forgot that they were there, consequently hunting through the files here until I suddenly remembered. These are now enclosed. They make an intriguing juxtaposition and, as a unit, would serve as an exciting poster for a future exhibition.

We are closing the Gallery for the summer on June 30th and between my apartment change (I am moving from this building) and the work involved plus the many exhibitions that I have been asked to prepare throughout the country, I hope I will get a little rest and am thinking of going to Hawaii, where I can relax completely, so that I may have some energy when we reopen - enough for me also to spend a day or so at the Frederick Douglass Institute.

Meanwhile, my very best regards.

Sincerely yours,

EGR/tm

May I suggest that you get in touch with us very shortly and certainly before the end of this month so that the corrections may be made sufficiently in time to have your requests sent to the current owner and have the correct data for your catalog.

As I have committed myself to several lecture trips during June, may I recommend that you communicate with me as soon as possible if you plan to go through our books and have all the data in order. Do let me hear from you shortly so that I can make plans to be available to coordinate with your schedule.

Sincerely yours,

Digitized by srujanika@gmail.com

EGR/t_m

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beginning to fit in well with the new group at Yoda
-Buddhist bookstore and at every library talk about his philosophy at
the start of the year of 1980 at a conference held recently at
.anytime to establish record talk of his work's own development
and also to explore the future of Buddhist art.
-as and still to find better ways to express their beginning period
yesterday the talk was to introduce himself as a kind of teacher
.because of his development and many of

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purchaser is living, it can be assumed that the information
will be published 60 years after the date of sale.

June 5, 1967

Mrs. George Macy, Director
The Limited Editions Club
207 West 25th Street
New York, New York 10001

Dear Mrs. Macy:

As agents for Miss Tseng Yu-Ho, we took the liberty of opening your letter to her.

Last year she was appointed Professor of Art at the University in Munich (Germany). She plans to return to this country next September according to her last letter, in which she also mentioned her desire to remain in this city for a period before returning to her home in Hawaii.

In view of the fact that there is sufficient time for her to consider the matter and possibly execute the work during her stay in New York - with, according to your statement, a year in which to complete the commission, I thought it best to send on the correspondence to her for her consideration. Also, if it were possible to send her ANALECTS OF CONFUCIUS so that she could start thinking about the theme, it would be a good idea to do so.

As she works slowly and her prices are considerably higher, it is important to ascertain whether - if the subject interests her - she would be prepared to work on special paintings at as low a price as an average of \$200. each. Perhaps the subject may be sufficiently stimulating, but I think it best to send on both your letter and mine to her immediately and if you would also forward a copy of the book (an old edition) to her in the near future, she can then make a decision as to whether she would or would not be interested in carrying out this project. Her present address is as follows:

Professor Tseng Y. H. Ecke
Richard-Strauss-str. 28/ VIII
8 München 8, Germany

You may use her maiden name or as above. As soon as she sends a reply, I will communicate with you directly and carry on from there.

Sincerely yours,

KOH/tm

YM-YWHA OF ESSEX COUNTY



- Chancellor Building, Newark, N.J.
- Northfield Building, West Orange, N.J.
(under construction)
- Y Country Center, Flanders, N.J.
- Country Day Camp, Warrenville, N.J.

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ALLAN KRIS
executive assistants

Reply to:

255 CHANCELLOR AVENUE, NEWARK, N.J. 07112 • 926-6110
 222 IRVINGTON AVE., SOUTH ORANGE, N.J. 07079 • 763-4544

June 12, 1967

Downtown Galleries
465 Park Avenue
New York, New York

Att: Miss Edith Halpert,

Dear Miss Halpert:

Mordecai Bauman and I enjoyed our visit with you and your reminiscences of the 30's and early 40's.

This letter will remind you of our conversation and your promise to lend us a work by Yasuo Kuniyoshi, Abraham Rattner and the Stuart Davis you showed us, "Punch Card - Flutter No. 3" - 1963. These pictures will be part of an opening exhibition at the YM-YWHA of Essex County when its Northfield Building opens - September 24th - November 30th. The theme of the exhibition will be, "The Artist Under the WPA - Then and Now".

Thank you for your cooperation and generosity in participating in what we hope will be a very exciting show.

Sincerely,

Melvin Antell
Mrs. Melvin Antell, Chairman
Art Committee

BA/be



A beneficiary agency of the United Jewish Appeal of Essex County,
the United Community Fund of Essex & West Hudson, and a member of the Jewish Community Council
of Essex County and the National Jewish Welfare Board.

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may be published 50 years after the date of sale.

photocatalog

est
P.O.
June 1, 1967

Mr. Butler Coleman
Archives of American Art
41 East 65th Street
New York, New York 10021

Dear Mr. Coleman:

When I looked through the large collection of books, the contents of which were microfilmed at the Gallery during the past few weeks, I discovered that, through some error, the stock books which were filed in the same series of cabinets in the kitchen, where the filming was done, were included. The artists have frequently mentioned that they do not wish to have these records of their sales prices, etc. recorded under any circumstances. Therefore, I would like to make certain that the films made be omitted or returned to us so that we may destroy them without having them printed at any time. Both the artists and the Gallery consider these records very private and regret that they had not been removed from the files, but it never occurred to us that they would be included, as the books are marked accordingly and the arrangement was purely for the large collection of books recording all the exhibitions, catalogs, publicity releases and clippings, dating from 1926 to the current period, including not only the artists remaining on the roster but those who had been with the Gallery in the past and are no longer associated with us.

I should be grateful for your cooperation in returning to us the film referring to the stock books. Many thanks.

Sincerely yours,

EGH/tm

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researcher are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether no action or
unusual is living, it can be assumed that the information
may be published 60 years after the date of sale.*

June 8, 1967

Ankrum Gallery
910 North La Cienega Blvd.
Los Angeles, California

Dear Mrs. Ankrum,

Will you please have Morris fill out the enclosed form and
return it to us (not to Carnegie) as quickly as possible?
The painting selected is the large oil "THE HOME OF SANCHEZ."
We are of course delighted.

Sincerely yours,

Howard Rose

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sellers are responsible for obtaining written permission
in both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
will be published 50 years after the date of sale.

June 9, 1967

Mr. Dayne Bonta
221 East North E Street
Gas City, Indiana 46933

Dear Mr. Bonta:

I am greatly embarrassed to have delayed the shipment to you for so long a period. However, we had hoped to receive some additional prints from Ben Shahn and had waited for quite a long time - longer than we expected - but now we have an excellent selection here from which to choose a group for your consideration. I believe I explained previously that Shahn was seriously ill and since he will not permit anyone else to carry on any part of his work attached to printing the silkscreens, we had to wait - somewhat impatiently - but with understanding. He is now well enough to have gone abroad to complete a mosaic panel, which he started a good many months ago and we are delighted with his complete recovery.

Three prints are being shipped to you for consideration on Monday or Tuesday, depending on when the Railway Express men calls to pick them up. As I mentioned previously, Shahn goes through the entire process personally, unlike the majority of artists, who have the printing done by another party.

An "on approval" invoice will be sent to you with a duplicate receipt copy. Please send us this copy immediately on receipt of delivery to you. Since we are closing for the summer on June 30th, we would like to hear from you at your earliest convenience.

Sincerely yours,

EGH/tm

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purchasers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
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C16

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Parquet

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June 9, 1967

Mr. Rawleigh Warner Jr.
Louisa's Lane
New Canaan, Connecticut

Dear Mr. Warner:

I have just learned that you and Mrs. Warner had
visited the Gallery when I was away on a business
trip to Washington. I am so sorry to have missed
you and hope that you will pay us another visit
shortly - before we close for the summer months,
when we hope to get some additional examples of
Pettison's work.

In any event, it will be a pleasure to meet you.

Sincerely yours,

BGB/tm

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researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.

Edith G. Halpert
The Downtown Gallery
465 Park Ave.
New York, N.Y. 10022

June 20, 1967

Dear Miss Halpert:

Thank you very much for sending The Ben Shahn silkscreens.
I enjoyed seeing them all.

I am enclosing a check for \$150.00 for "Ecclesiastes." I have
also enclosed the other three prints to you today.

If the gallery issues certificates of authenticity, I would appreciate
having one! I would also be interested in knowing the translation
of the Hebrew on the print that I purchased, none of my Jewish friends
are able to read it.

Again, thank you for your trouble

Sincerely
Dorothy Banks

PS. I would like to be on your mailing list

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June 1, 1967

Mr. Lester Avnet
Avnet Inc.
1271 Sixth Avenue
New York, N. Y. 10020

Dear Lester:

Confirming our conversation of May 23rd and with the approval of Tessie Zorach, who is in charge of his father's estate, a bronze cast of the stone sculpture entitled WISDOM OF SOLOMON will be made for you for the price of \$1575. F.O.B. Modern Art Foundry at 18-70 41 Street, Astoria, New York. This will be #1 of 6 and will be marked accordingly. The other five casts will be produced over a period of time as needed and the original mold will either be destroyed or presented to the Smithsonian Institution, which has been given previous molds for preservation, in each instance cancelled with a coating which makes it impossible to use for further casting at any future time.

All other reproduction rights, either from the original stone or from the cast you are acquiring, are reserved by the Gallery and the "Collection of the Zorach Children". In other words, there will be the original stone carving and a total of no more than six bronze casts in all.

The invoice for the cast will be sent to you upon completion and will have to be honored promptly.

Sincerely yours,

The Downtown Gallery

Accepted by: _____
Lester Avnet

Exhibit

North Texas Museums Resources Council
3501 Camp Bowie Blvd., P. O. Box 2365
Fort Worth, Texas 76101 (817) 738-1933

June 9, 1967

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Mrs. Edith Halpert
Director
The Downtown Gallery
465 Park Avenue
New York, New York 10022

Dear Edith:

Mitch asked me to write and request that you make the initial contact for us with Miss Hogg, Mr. Webb, and Mrs. Charles Bybee. Our letters to the other individuals and institutions are going out this week, so we should have an indication of how we stand by the end of the month.

Our dates, incidentally, are September 14 to November 19.

All best.

Cordially,



Richard A. Madigan
Director

RAM:gk

SMITHSONIAN INSTITUTION
NATIONAL COLLECTION OF FINE ARTS
EIGHTH AND G STREETS, NW.
WASHINGTON, D. C.

June 26, 1967

Edith Gregor Halpert
The Downtown Gallery
465 Park Avenue
New York, New York 10022

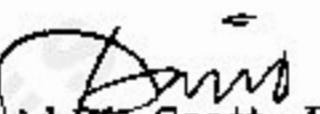
Dear Edith:

Thanks very much for the data on the "Battle of Gettysburg," which would be, as you say, a natural for the National Collection.

Unfortunately, the few pennies we can scrape together for purchases just now are all being scraped together for the "Golden Gate." (It is ironical that such a big gallery has to make such an effort to get funds for such a small painting, but that's the NCFAS!)

Tirsa joins me in sending our best.

Cordially,


David W. Scott, Director
National Collection of Fine Arts

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June 15, 1967

Mr. R. A. Israel
Score Productions Inc.
249 East 49th Street
New York, New York 10017

Dear Mr. Israel:

Thank you for your letter.

I am delighted that you are happy with the painting. Although the bookkeeper had made a notation to the effect that the balance of the payment would be made in equal monthly installments within a year of the purchase, I will not press you and will accept whatever payments you can make at your convenience during that period, with the final payment by February of 1968.

As there are three major exhibitions of American Folk Art being planned, I hope that you will agree to lend your painting at least to one of these, as it is both an important and an unusual example in the field.

The Gallery will be closed during the months of July and August (as usual) and I hope to have the pleasure of seeing you and Mrs. Israel when we reopen in September.

Sincerely yours,

EGH/tm

ulated against foreseeable hazards.

Unquestionably it is giving American artists a public and a potential market far larger and more widely dispersed than they have ever enjoyed before. In Mrs. Kefauver's office hangs a map of the world, bristling with pins. Each one indicates a collection in being or on order. The distribution is not quite universal, but if it keeps spreading at the present rate it will come pretty close. Just a few years back, when pioneer parties were staking out sites for chanceries and official residences in African towns whose very names were unknown to most Americans, it would have seemed the wildest fantasy to forecast that by 1967 American art would be on display in Lomé, Lusaka, Colomou, Yaoundé and other capitals.

It may be ungracious to raise even a minor question about an enterprise so admirable. But, remembering that Kjartval painting in the drawing-room at Reykjavik, and the glow that kindled every Icelandic face at the sight of it, I find myself wondering if it might not be good public relations to reserve a few square feet of wall space for local artists. Reciprocity is a basic principle in foreign relations, and particularly in cultural relations.

as USIS knows well. In one Latin American capital our Ambassador's wife—who had brought a Museum of Modern Art collection with her—invited local painters to exhibit. "I was a firm believer," she writes, "that the American Embassy should express the best of American culture, but a close relationship should be established with the host country's artists. We had one of the best shows in the country. We actually sold quite a few works. This was the first time artists had been so honored, and they did appreciate it." So, one may assume, did the country's political leaders and opinion-makers.

I trust, therefore, that if any Ambassador is offered the gift or loan of an indigenous masterpiece, or takes a fancy to one and buys it for his personal gallery, he will be forgiven if he shuffles the American collection a bit to make place for it.

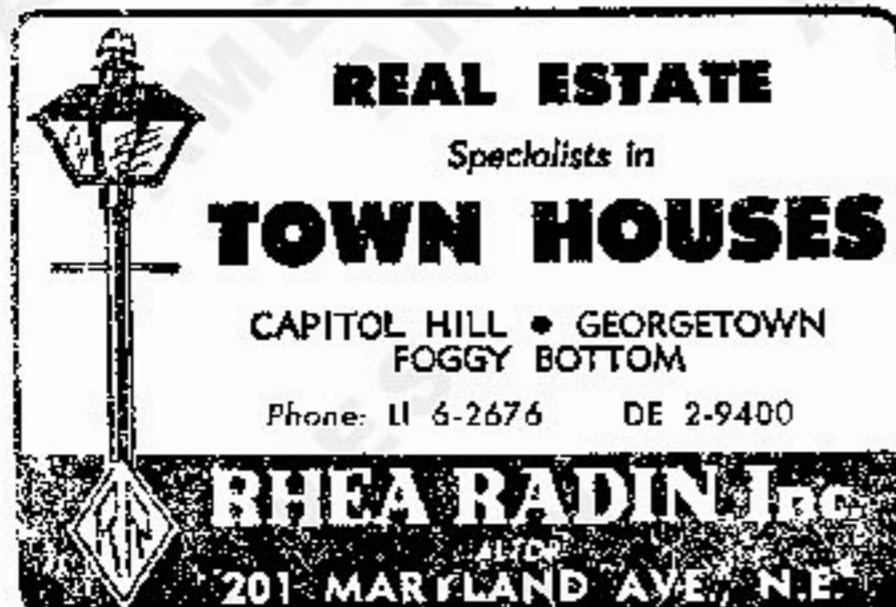
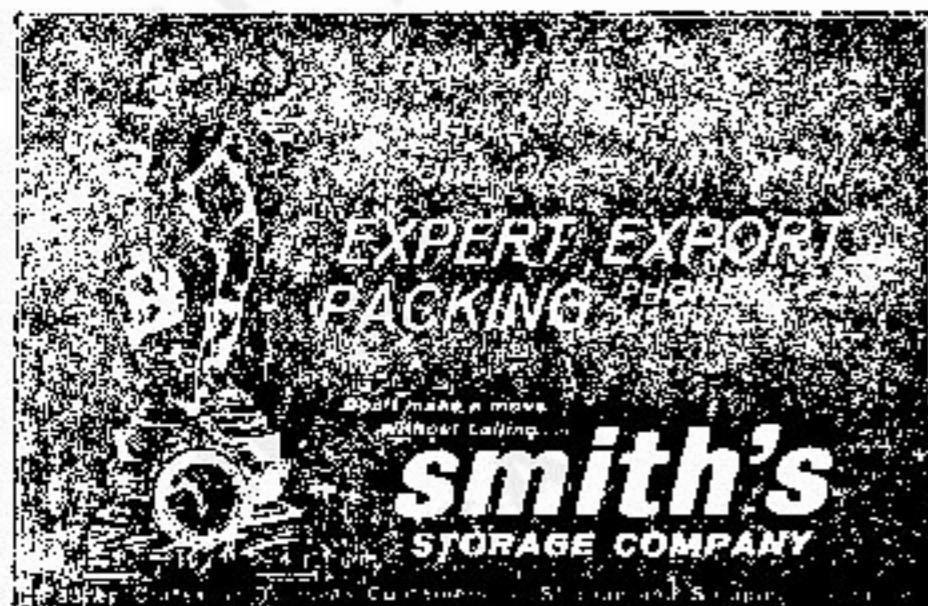
I must add that no complaints have been registered against the arts program on the grounds of chauvinism, or on any other grounds. On the contrary, it has evoked what is proverbially the sincerest flattery; other countries are eager to imitate it. Several embassies in Washington have asked how it operates; the French request was made at the instigation of

Mme. Couve de Murville. Artists in the host countries are naturally excited about the possibilities and are pressing their Ministries of Culture to go and do likewise.

Yes, the world does move. To those who lived through the early struggles to introduce the graphic arts into our overseas cultural program—indeed, to win official sanction for any cultural program at all, "culture" being regarded in some circles as, if not exactly a dirty word, a perfumed and effeminate one*—it must be particularly gratifying to find the United States now setting the pace. Wherever J. LeRoy Davidson, who put together the "Circus Girl" collection, may be now, I hope he knows that the venture that began so calamitously has finally worked out so well.

Former Assistant Secretary (and later Senator) William Benton, who sat in the pillory during that inquisition 20 years ago, certainly does know. It was he who gave O/ART its 39 magnificent Reginald Marsh water-colors.

* As a by-product of the 1947 hearings, the Office of International Information and Cultural Affairs was renamed the Office of International Information and Educational Exchange.



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THE DOWNTOWN GALLERY

Established 1926

EDITH GREGOR HALPERT, Director
Consultation by appointment only
Telephone: Plaza 3-3707

465 PARK AVENUE
NEW YORK, N. Y. 10022

Mr. Leonard Star

BRODERSON PRICE LIST

SPANISH CROSS WITH ROSES	\$1250.
THE KOKINGO TRAP	900.
GOLD AND IRIS (KABUKI SERIES)	1000.
LAMENT FOR IGNACIO SANCHEZ II	1100.

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concur and I just wasn't in a position to do any more looking at this time - deciding that I would move in as is and, during the summer - after at least a brief rest - I would have a chance to adjust myself to the new environment and fill in the many gaps. I deeply regret that I upset him, but immediately suggested that he send me a bill for the time he had spent and when I was really ready to attend to the decisions I would get in touch with him again. I am dictating a letter of apology to Gordon in the hope that this experience will not cause any unpleasant situation for you.

And so, I look forward to your visit and will discuss future plans with you at that time.

સુર્યાંગ

With fond regard, I am now sending you yesterday's issue of *Review* (No. 1).
As ever,

As ever,

if we had even I confess other difficulties when a project of mine I , which is
this extension of the existing test I , as I am developing . and I do not know what you
have done , has remained well up to myself and now to discuss with the
-team of two or three others and yesterday the bulk of robotic effects , not too
fascinating a field of . work even of themselves now I don't know what to do with myself
. so , actually it is difficult - (distant telephone ringing I) phone to - no one left
for him except two women and me and no exit telephone lines at his

THE UNIVERSITY OF GEORGIA
DEPARTMENT OF ART
ATHENS, GEORGIA 30601

June 3, 1967

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
465 Park Avenue
New York, New York 10022

Dear Mrs. Halpert:

Thank you so much for your good letter of May 26, confirming the exhibition for the Georgia Museum of Art. I am delighted that you will assist in bringing the best in American painting for the students at the University of Georgia and the people of the state at large. The impact of the "Stieglitz Circle" and The Downtown Gallery on American Art is a marvelous theme and I feel that we can surely arrive at a suitable title between now and sometime next spring. Shall we tentatively set the exhibition date for February 18 through March 24, 1968?

At this point, I do not believe that my schedule will allow a trip to New York before you close the gallery for the summer. I will plan to see you in late September or early October--if this meets with your approval. At that time we can iron out many of the details relative to the selection of paintings and the publication of a very nice catalogue.

In the meantime, may I ask that you give some thought to a possible selection for the exhibition and if your time will allow, a tentative listing of the selection would help us anticipate a budget for the exhibition and its related publication. Our fiscal year begins July 1st, and such a listing would help tremendously.

I am reserving the three main exhibition galleries in the Georgia Museum of Art for the period mentioned above. These galleries will accommodate approximately 52 paintings which might range in size from 20 x 30 inches to 40 x 60 inches. We have in those galleries approximately 450⁺ running feet of wall space.

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AMERICAN

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AMERICAN

June 15, 1967

AMERICAN

Mrs. Fred Gash
243 East 49th Street
New York, New York 10017

AMERICAN

Dear Mrs. Gash:

AMERICAN

As you requested, I am supplying below the current valuations for insurance of the items listed.

Feininger	OLD WAREHOUSES, 1952 8 3/4 x 11 3/4"	Watercolor	\$2500.
Marin	THE SEA, OFF CAPE SPLIT, 1947 10 x 14"	Watercolor	4500.
Rattner	CRUCIFIXION, 1965 9 1/2 x 12 1/2"	Ink & Wash	850.
Shahn	UNTITLED (Man with Hand on Chin), 1951 11 1/2 x 16 1/2"	Crayon	1250.
	STUDY FOR "MAIMONIDES", 1954 9 x 11 1/2"	Drawing	900.

AMERICAN

Sincerely yours,

AMERICAN

EHN/tm

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June 27, 1967

Mr. John Hansen
4925 West Crystal Street
Chicago, Illinois 60651

Dear Mr. Hansen:

Your letter, which was misaddressed, was delayed
in reaching us (please note correct address above).
This explains the lateness of my reply.

PLEIADES, the serigraph by Ben Shahn is available
and is priced at \$250. We have only two prints
left in our possession and since we are closing
for the two summer months (July and August), may
I suggest - in the event that you would like to
purchase this serigraph - that you wire us ac-
cordingly.

Sincerely yours,

EOB/tm

PERUVIAN EMBASSY
WASHINGTON 6, D.C.

June 26, 1967

Mrs. Edith Gregor Halpert
Director
The Downton Gallery
465 Park Avenue
New York, New York

Dear Mrs. Halpert:

Upon my return to Washington I read your letter of March 25th. Immediately I checked with the Ambassador as to your proposal and I do not anticipate Ambassador Pastor's willingness to make available any of his paintings for exhibitions outside of Washington.

Last year he loaned several of his paintings and there was great damage suffered by the frames. This is one of the reasons of his reluctance, the other being that the paintings are an integral part of the Embassy.

Please excuse my great delay in answering your letter which, as I said before, only a few days ago was brought to my attention. I will be leaving Washington again tomorrow and will not be back until July 8th. Shortly thereafter I hope to be in New York for a few days and will certainly call on you. Perhaps you may honor an invitation to lunch or dinner.

Please be assured of my highest esteem.

Sincerely yours,

for A. Espinoza
Antonio Lulli
Minister Counselor

AL/bg

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the works selected will be right for the country, right for the building, right for the people who are going to live with them. The desk officer for Barawan and the Barawani embassy are consulted. What are the economic, political, climatic conditions? What is the cultural level? What are the preferences and taboos? (You must not show pigs, for example, in Indonesia, or cows in India, or the bottom of the foot in the Middle East.)

Security considerations are weighed carefully. You don't send a \$10,000 original to a country teetering on the brink of violent revolution. FBO's floor and wall plans are studied. The pictures must fit the available space, and harmonize with the decor. Also O/ART wants to be sure that the air-conditioning will provide adequate protection against mildew and other hazards.

Somewhere in the process the Ambassador and his wife are invited in, if they are available, to make a tentative selection. Their personal preferences will weigh heavily in the final choices. You can't expect somebody who dotes on Grant Wood to live for two years with Roy Lichtenstein. If you have no Grant Woods in stock (and O/ART hasn't) you may suggest an Ernest Lawson or a Frank Benson.

The Vice President of Gabon, M. Yenbit, and the Ambassador to Gabon, David Bane, stand before W. E. Baum's "Hills in Autumn." The painting is among the collection of 17 works placed in the US Embassy under the Art in Embassies Program.

There is, of course, a possibility that the tastes of the Ambassador and the cognoscenti of the host country may not agree. Here a compromise may be worked out: abstract expressionism in the salon, representative art in the library, or vice versa.

A career officer, sensitive to the whims of his clients, will usually concur in the Department's recommendations. Non-career envoys are not always so forthcoming. If one of them should brush aside suggestions and insist on barnacling the residence and the ambassadorial office with works indigenous to Missisota, there is nothing to be done about it, except to hope that Barawans will learn to love the Mississotan school.

Once the selection has been made—the Smithsonian Institution provides a repository for works stockpiled or in transit—it is crated and sent on its way. The Department pays packing, shipping and insurance costs. A kit of instructions goes to the post. It includes a brochure describing the exhibit, biographical data on the artists, instructions, with diagrams, for repacking and shipping, and a sheet of "placement suggestions." The last indicate where O/ART, on the basis of FBO's floor and wall plans—and sometimes personal acquaintance with the buildings—thinks the works would show up best. The sheet for one of our smaller posts, Fort Lamy, Chad, is illustrative:

RESIDENCE

Terrace:

"Covered Jar, Stoneware, Ironspout" by Otto Heino

"Seven Mystic Birds" by Chaim Gross

Dining Room:

10' wall, end of room—"The Station" (7984) by John Hulberg

4' wall—"Shallow Waters" by Sol Wilson

To right of entrance—"Steel Nocturne" by Stuyvesant Van Veen

5' wall—"Wellfleet Bay" by George Grosz

5' wall—"The Battery Ice Bound" by Robert Hallowell

Living Room:

5½' wall—"Low Tide" (1124) by Mel Stark

Opposite 5½' wall—"Long Island Marina" by Evelyn Metzger

4' wall—"Boat Haven" by Evelyn Metzger

11' wall—"Moonlight on the Desert" by Wilson P. Hurley

Library:

16' wall—"Dialeius" by Francis Almeida Luzzatto

Entrance Hall:

11' wall—"Ancient City Walls" by Patience Haley

10' wall—"Brownstones" by William D. Gorman

CHANCERY

—wherever appropriate
"Bridge Sunday" by Prentiss Taylor
"Child in Profile" by Harvey Dinnerstein

These are only suggestions, of course. An Ambassador may shuffle the pictures about to suit his own taste and that of his wife. Most Chiefs of Mission have picked up a few treasures along the way, and naturally they like to place these where they can be admired. One suspects that Mrs. Kefauver feels just a bit unhappy when her carefully planted arrangement is dislocated, but there is nothing she can do about it.

The kit also contains suggestions for publicizing the collection, and USIS has produced some handsome promotional leaflets and brochures. Usually the Ambassador invites government officials and members of the local art community to see the exhibit. The response is always gratifying. The files bulge with appreciative letters. Some examples:

Ambassador Phillips Talbot in Athens: ". . . the collection has evoked a warmly enthusiastic response from the Greek cultural community." Ambassador David M. Bane in Libreville: "Our Gabonese and French guests [at the Fourth of July reception] alike appeared to be most impressed." Ambassador Raul Castro in San Salvador: "The beautiful paintings . . . are the talk of the town."

A good many works are sold. When a prospective buyer appears, the post either notifies O/ART, which informs the artist or dealer, or assists the purchaser to get in touch with the owner directly.

There is little danger that any post would fail to do right by such treasures, but administrative officers might keep in mind that the inspectors will want to make sure that all is well. The art collection is on their check list.

The Museum of Modern Art and Woodward Foundation programs are smaller in scale, and differ from the Department's in other particulars. They provide collections only for Embassy residences, not for chanceries or consular offices. The foundation pays its own packing, shipping and insurance costs, whereas O/ART takes care of these for the museum. There is no duplication or competition. An Ambassador is free to shop around and select the service that appeals to him most.

(Continued on page 48)

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June 27, 1967

Mr. Lewis J. Moorman Jr.
2002 National Bank of Commerce Building
San Antonio, Texas 78205

Dear Mr. Moorman:

On my return from a trip, I found your letter (which in-
cidentally was delayed in delivery because of the wrong
address. Please note the above for future correspondence).

You are very kind to offer the Zorach to us, but I acquired
a cast of this for my own collection and therefore would
prefer to purchase something else from the ~~Slick Collection~~
and am listing those which would be of special interest to
me at this time, if they are still available.

O'Keeffe	BLACK PLACE III, 1945	Pastel	\$3000.
	SUN WATER, MAINE, 1922	Pastel	1200.
	FROM THE PLAINS, 1953	Oil	4500.
	GOAT'S HEAD, 1957	Oil	2500.

The figures listed are the purchase prices, but I would of
course be prepared to pay a higher figure on any or all of
these. Won't you please let me know your wishes in the
matter.

Sincerely yours,

ECB/tm

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Heinemann and Company

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NEW YORK, N.Y. 10018
LONGACRE 3-4500
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June 20th, 1967

Mrs. Edith G. Halpert
Downtown Gallery
465 Park Avenue
New York, N.Y. 10022

Dear Edith:

I came across this in a file of early this year and thought it might be of interest to you since the Downtown Gallery is mentioned on the back of the catalogue.

Hope all goes well. If you can spend a few moments with me before your departure for Newtown, please call me and we will make a date for lunch or for late afternoon cocktails.

Sincerely,


Bernard Heineman Jr.

BHjr:MGR
ENCL.

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June 6, 1967

Weathermatic
27-06 42nd Road
Long Island City, New York

Attention: Service Dept.

Gentlemen:

All day yesterday and again all day today we have been telephoning to report that the air conditioning in the office is not working at all. As we are below the street level, this means not only no cool air, but NO AIR at all. It is impossible to stay in that room as one cannot breathe. We have been told repeatedly that service was on its way, that we should have someone here soon, but to date no one has arrived.

Furthermore, each time in the past year that your man has been here, we have requested that he return to install a thermostat in Mrs. Haloert's office so that she may have control over the temperature there. These many requests, too, have been ignored and no thermostat has ever been installed.

May we please have immediate action on both of these matters as we cannot continue to function under the present circumstances.

Thank you for your prompt attention.

Sincerely yours,

Tracy Miller

Draft M

WORCESTER ART MUSEUM
55 SALISBURY STREET
WORCESTER, MASSACHUSETTS 01608

TELEPHONE 752-4678
CABLE ADDRESS: WORCART

June 14, 1967

Mrs. Edith Halpert
The Downtown Gallery
465 Park Avenue
New York, New York 10022

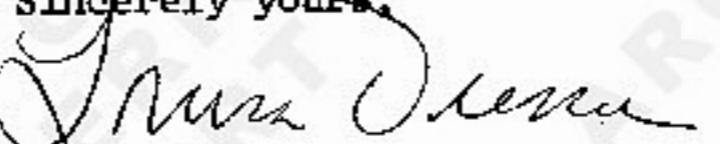
Dear Mrs. Halpert:

I was much interested to see the photograph of a portrait of a boy which you sent me. Apparently, the dress and the decor of the table cover would place the picture in the mid-nineteenth century. It was always my feeling that the primitive portrait painters of the nineteenth century were in a sense the descendants of the artist or artists who painted the Gibbs children in seventeenth century Boston; Painters working away from the centers of academic instruction and continuing the defined outlines and local color of the medieval tradition. I remember making some reference to this on page 28 of the introduction of my XVII Century Painting in New England, where I compared the child's portrait, Girl in White, painted about 1830 and found in Bridgeport, Connecticut, with the likeness of Henry Gibbs.

It has been a pleasure to see this photograph, which I enclose, and I hope that I may call on you when I am next in New York, which probably will not be until the fall.

With all good wishes, I am

Sincerely yours,



Louisa Dresser
Curator

D/c
Enclosure

HEATH'S GALLERY 43 PONCE DE LEON AVE., N. E. - ATLANTA GA. 30308 TELEPHONE 575-1468

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June 11, 1967

Works sold from the Ben Shahn exhibit as of June 11, 1967:

1	Algerian Memory	125.00
1	Pleiades	235.00
2	Decalogue @ 350.00	700.00
1	Warsaw	175.00
2	And Mine Eyes a Fountain of Tears @ 125.00	250.00
1	Byzantine Memory	200.00
2	Ecclesiastes, Chap.11 @ 165.00	330.00
XXXXXXXXXXXXXX		\$2015.00
	less 10% discount	201.50
		\$1813.50 ✓

Enclosed is a check for the above amount of \$1813.50 due the
Downtown Gallery for sales on Ben Shahn silkscreens.

There are several pending sales of drawings which I hope to
notify you of shortly.

Sincerely,

Leanne B. Heath

Leanne B. Heath

To: The Downtown Gallery Inc.
465 Park Avenue
New York, New York

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quaintance. Only hope, should you get to California,
you will allow me the privilege of escorting you
to dinner and showing you my small collection
of choice things - hope this happens real real
soon!

Sincerely,
Bob Hiebel

ARB 666 20th Century American Art and Architecture

Spring Term, 1967

1. Feb 6 I. Approaches to the 20th Century (Marshall Fishwick).
II. Background of 20th Century Art.
2. Feb 13 Robert Henri and the Ash-Cam School.
3. Feb 20 I. Post-Impressionist Painting and its Effect in America.
II. Alfred Stieglitz, the Man and his Influence:
The Armory Show of 1913.
4. Feb 27 I. The Stieglitz Circle: Weber, Dove, Hartley.
II. Syncronism.
III. New York Dada.
5. Mar 6 European Modernism and American Painting between the Wars: Marin and Davis.
6. Mar 13 I. Vernacular Architecture, The Machine, and American Painting: Demuth and Sheeler.
II. The Continuing Tradition of American Realism: Hopper and Wyeth.
7. Mar 20 I. Early work of F. L. Wright.
II. F. L. Wright and the Agrarian Tradition (Marshall Fishwick).
- Mar 27 Cancelled class.
- Apr 3 Spring Vacation.
6. Apr 10 I. Surrealism in America.
II. Mystics of the Pacific Northwest: Tobey and Graves.
9. Apr 17 Program of 20th Century American Music.
(University String Quartet)
10. Apr 24 Modern American Sculpture (Roberta Tarbell).

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researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

ASSOCI
Panorama della Rocca
Panorama de la Forteresse
Panorama from the Fort
Panorama vom Burgh Festung aus
-2.6.61-
RIS

Greetings from
Rome -
magnificent
lovingly
Aida
Kriska

Eduardo Marzari - Assisi

Mrs. Edith Halpert
2165 Park Ave
New York
CITY
U.S.A.

P. MARZARI S.R.L. GENOVA



THE UNIVERSITY OF NEW MEXICO | ALBUQUERQUE

DEPARTMENT OF ART

A

riser to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be presumed that the information
may be published 50 years after the date of sale.

June 9, 1967

Mrs. Edith Halpert, Director
The Downtown Gallery
465 Park Avenue
New York, New York 10022

Dear Mrs. Halpert:

In response to your letter of June 5, Mr. Coke is in Europe and will not return to Albuquerque until after the first of August.

In checking our files, I find Mr. Coke requested the Kuniyoshi pencil drawing "New Mexico Landscape with Cow" in trade for Van Zandt's "Mazeppa" painting.

Sincerely,

Jeanette Sanchez
Jeanette Sanchez
Secretary

\$950.

Right to publish information regarding sales transactions.
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from both artist and purchaser involved. If it cannot be
established after a reasonable search, whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

June 5, 1967

Mr. Van Deren Coke, Chairman
Department of Art
The University of New Mexico
Albuquerque, New Mexico

Dear Van (May 17):

Believe it or not, with all the correspondence going and coming, I have not succeeded in making the deal with the Albany prospect, who originally agreed that the MAZEPPO painting belongs there, but has made no decision as yet.

Therefore, I decided I would not hold you up any longer and would send you the Kuniyoshi drawing. However, the delay and the confusion resulted in my forgetting the specific drawing you requested. There are two New Mexico subjects and I can't for the life of me recall which you had in mind. Will you please forgive me for both sins and let me know the title of the picture, which will be sent to you promptly upon receipt of the information.

At the moment I am waiting impatiently for the last week in June, when we close the Gallery for the two summer months and I move to a pre-Revolutionary house that I own in Connecticut, where I have an unlisted phone and where also the atmosphere is such that I can relax completely in the most perfect environment. Last summer was the first in more than 30 years that I did not get my annual rest away from the New York art world and I certainly look forward to the 1st of July. Consequently, please write to me shortly, so I can leave town without any outstanding commitments.

Best regards,

Sincerely yours,

EGH/tm

P.

June 17, 1967

Downtown Gallery
465 Park Avenue
New York, New York.

Dear Sir:

Enclosed is a check
for \$900.00 in payment
for the painting "Kauai
Highland" by Tsami Doi,
which Mr. & Mr. Dan
Kawakami have arranged
for ~~my~~ purchase.

Kindly send it to
this address

Mrs. Mabel Hashisaka
(P.O. Box 68)
90 Big Save, Inc.
Eleele, Kauai,
Hawaii
96705

Thank you.

Sincerely, Mabel Hashisaka

tion to publishing information regarding sales transaction.
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purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

6/19/67

EGR -

With regard to the attached appraisal, Mr. Steinberg Sr. who gave the
picture to his son telephoned to say that the last time he asked you
for an insurance valuation on the picture you told him \$3500. and he
wonders why it has decreased in value.

T.

CRIA

FOGG ART MUSEUM

HARVARD UNIVERSITY • CAMBRIDGE 02138

June 9, 1967

Mrs. Edith Halpert
Downtown Gallery
465 Park Avenue
New York, New York

Dear Mrs. Halpert:

Thank you for your prompt reply
and for the check for CRIA. I have given
the Kuniyoshi to the Registrar for ship-
ment to you as soon as possible. I hope
it arrives early enough to save you any
inconvenience.

Gratefully yours,

James Ackerman
James S. Ackerman
Chairman
Boston Area

COMMITTEE TO RESCUE ITALIAN ART

or to publishing information regarding sales transaction,
scribers are responsible for obtaining written permission
in both artist and purchaser involved. If it cannot be
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purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

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archivists are responsible for obtaining written permission
in both artist and purchaser involved. If it cannot be
determined after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
will be published 60 years after the date of sale.

June 2, 1967

Mr. Robert Harrington
Sculpture House
38 East 30th Street
New York, New York

Dear Mr. Harrington:

For one of our clients we would like to order one of
your black bakelite bases. This one is to be round,
rotating, 4" high inclusive, 8" in diameter for the
upper section and use your judgment for the lower.

This base should be milled and shipped directly to
the client:

Mrs. Marion O. Sandler, Senior Vice President
Golden West Savings and Loan Association
1632 Franklin Street
Oakland, California 94612

Call me if there is any question. Many thanks for your
cooperation.

Sincerely yours,

Tracy Miller

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purchaser is living, it can be assumed that the information
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June 19, 1967

Leahy's
130 White Street
Danbury, Connecticut

Gentlemen:

Mrs. Halpert has asked me to notify you that she
will be using her house on Eden Hill Road in
Newtown as of this coming weekend.

Would you therefore be good enough to resume her
gas service this week.

Thank you for your cooperation.

Sincerely yours,

Tracy Miller,
Secretary to Mrs. Halpert

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appm

June 8, 1967

Miss Kathy Church, Exhibition Secretary
San Francisco Museum of Art
McAllister Street at Van Ness Avenue
San Francisco, California 94102

Dear Miss Church:

In response to your letter of June 6th, I am glad to supply the information you requested.

As there are only two unsold paintings by Niles Spencer extant, the value of the painting has advanced considerably.

I would suggest that you use the current minimum price as follows:

Spencer THE DESK, 1948 Oil 24 x 32" \$6000. - \$7000.

Sincerely yours,

EGH/tm

S H E L B U R N E



M U S E U M

INCORPORATED

Founded in 1947 by Mr. and Mrs. J. Watson Webb

SHELburne, VERMONT

05482

Office of the Director

June 1, 1967

*Shelburne 983-1344
Area Code 802*

Mrs. Edith Gregor Halpert
Director
The Downtown Gallery
465 Park Avenue (Ritz Concourse)
New York City, New York

Dear Mrs. Halpert:

After our telephone conversation about your participation in our credit course with the University of Vermont, THE FOLK ART TRADITION, I spoke with Mr. Herbert Hamphill, Jr. of The Museum of Early American Folk Arts. When I told Mr. Hamphill that you were still undecided as to what week you preferred, or if you would be able to do the course, he expressed his concern. He said that he had to have a definite date as to when he was going to instruct so that he could make his plans for the summer. Naturally this is understandable, and I told Mr. Hemphill that I would call you back and ask you if we could reserve the last week in the course, August 7 through August 11 for you. When I called, Tracy Miller informed me that you had gone to Washington, D. C., and that he would explain the situation to you. I told Tracy that I would again phone you on Friday. I then decided to do as you originally asked, and phoned you on Wednesday.

As I previously have written you and as I explained it to Tracy, I think it would be foolish of you to commit yourself to a full week of teaching since you presently are in doubt as to whether you would feel up to doing it at a later date. Although we regret that you won't be an instructor for this summer's course, I, personally, am glad that you are thinking of yourself first. Life is too short to punish yourself physically or emotionally. You are much wiser to use this vacation time to rest and relax, and by acting sensibly, I am sure that you will be doing yourself a favor and, surely you will make your doctor and friends much happier. I hope that you will take care of yourself. I do thank you on behalf of this Museum for your willingness to appear here as an instructor or possibly (depending upon how you feel at the time) as a guest lecturer in another instructor's course. This unselfish offer is much appreciated. But my own thinking at this time would be

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

The wedding will take place
in Janet's brother's garden.
and I am sure you will
see many friends all
there. There are only
50 guests. We both
look forward to seeing
you in person on
Ave in Washington on the
26th.

M odder of the
wedding at Janet's brother's
house in
Mrs Newbold Legendre
2206 Decatur Place
North West
Washington D.C.

ph 332 2206



NATIONAL COLLECTION OF FINE ARTS

Mr Legendre's house
is not far from Barney
House where we had
our last dinner for
Mr Wright so it's in
the part of town.

I do hope you can
come. We are not sending
out invitation so the
letter is yours

love

Dom

The Museum of Modern Art

11 West 53 Street, New York, N.Y. 10019 Circle 5-8900 Cable: Modernart

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June 23, 1967

Mrs. Edith Halpert
Downtown Gallery
465 Park Avenue
New York City, New York

Dear Mrs. Halpert:

From July 15 through September 9th the City of Darmstadt will have its II International Biennal of Drawing. I was there last week on Museum business and on that occasion Mr. Bernd Krimmel, Kunstrreferent for the City of Darmstadt, asked for my help in obtaining a Ben Shahn representation. Not knowing of Ben Shahn's affiliation with your gallery he wrote to him directly a few months ago; Ben Shahn accepted the invitation but later withdrew because of the very sad recent events.

The Museum of Modern Art is not involved in this exhibition but of course we feel that it would be nice if there were a good American representation. I selected the Gorky drawings after having ascertained that the exhibition was really interesting and that they publish a very handsome catalog. The request for Gorky was from five to seven drawings, but I imagine that, if necessary, less would also be acceptable. Would you be willing to lend a few drawings for this short period? Of course the City of Darmstadt assumes all costs of packing, air transportation and insurance.

I would be very grateful if you could let me know your reaction to this request early next week as I promised Mr. Krimmel to let him know; should you need more details on this I will be happy to do whatever I can.

Thank you for your attention,

Very sincerely,

Renée S. Neu

Renée S. Neu
Assistant Curator of Painting
and Sculpture Exhibitions

Enclosure: 1. Loan Agreement Form - for your information

Edith Gregor Halpert,

Dear Madam,

I believe you have forgotten
just what was our agreement regarding
the quilt.

I left the pricing and the
Selling of the quilt to you.

People often forget about
Something they have done in
Campaigns.

Send the quilt to my daughter

She is

Mrs. Hugh Martin
1108 E. University St

Bloomington,

Indiana

post
6/23/61

Mr. Philip L. Smith

As ever,

EOR/tm

June 23, 1967

Mrs. Frank Titelman
3510 Oneida Avenue
Altoona, Penna.

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subscribers are responsible for obtaining written permission
in both artist and purchaser involved. If it cannot be
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purchaser is living, it can be assumed that the information
will be published 60 years after the date of sale.

Dear Rose:

Although I told you we were having the Storrs re-
framed, so many of our visitors who saw it in its
present state thought the framing was ideal. And
frankly, so do I.

On the other hand, if you would like another frame,
may I suggest that you order one on your own and we
will be glad to send you a check for the sum of
\$50., which is higher than our framer asked - and
who at this point is just about ready to close down
for the summer vacation.

I am so delighted that you chose this really brill-
iant example for your collection. We too are clo-
sing - at the end of this month - for the two sum-
mer months - and will reopen in September. I do
look forward to a bit of vacation.

I hope to see you and Frank in the Fall and wish
you a very happy summer.

As ever,

EOR/tm

[End. America-Israel Cultural
Foundation, Inc. 6-9-67]

YOHANAN BEHAM

דבָּן בְּהָם

Jerusalem
Friday, June 9, 1967

Dear Elaine,

Our airforce has really set a very bad example - now Yohanan thinks the civilians can do no less and is determined to reopen the Museum two days after the Battle of Jerusalem - at least the unharmed parts - which means unpacking and replacing every item in the place. When I offered to help, he said that the job was under control and I should tackle the next one - to relieve the anxieties of our friends abroad by a nice long reassuring letter.

Well, I have learned at least one lesson - in times of war one does not say "I cannot" - so "I'll try" to convey something of the thoughts and feelings of the last four days (the facts you must have by now from the newspapers and radio).

The last two weeks have been as close to heaven and hell on earth as I shall ever know. The weeks of waiting were perhaps the worst, preparing for a war one did not want and hoped would not come. Shelters, medical first aid kits, supplies of water, and sandbags to fill - but mostly the agony of waiting and knowing that every minute we waited meant greater danger to our soldiers if we did finally have to fight. The weeks of waiting were filled with fear and foreboding; with feelings of special tenderness for our young; with incidents of such amazing thoughtfulness and gentleness; of such wonderment at the softness of our army - examples: our daughter Shosh was assigned to a foreign news photographer (Time-Life Magazine) and in addition to acting as his translator and girl Friday, she took messages from boys at the front to their families which she phoned through at night (the photographer was killed a day later). Another example: when an elderly woman came to the army to say her only son had been called up and she was alone and afraid, a girl soldier was sent home to stay with her "for the duration". Could this be the army in the international press these days?

During the Battle for Jerusalem, we knew the terror of war with terrible intimacy. In our street, there were six direct hits, our children's apartment was hit and I cannot tell you what a bullet hole looks like over the crib of our only grandchild.

For my own reactions, I have the kind of nerves that turn themselves off in time of danger and then when it is all over, my relief turns into streams of tears. Yohanan spent the time when most people were in shelters, chasing between the house and the Museum where some thirty secretaries and guards were bedded down in the shelters. They did a most remarkable job of packing into the shelters every single item in the Museum but no one had thought of food. So Yohanan

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THE HIGH MUSEUM OF ART

1280 PEACHTREE STREET N. E. / ATLANTA, GEORGIA 30309 / telephone 876-8232

GUDMUND VIGEL, Director

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purchaser is living, it can be assumed that the information
will be published 50 years after the date of sale.

June 8, 1967

Mrs. Edith Gregor Halpert
Director
The Downtown Gallery
465 Park Avenue
New York, New York 10022

Dear Edith:

It certainly has been a long time since we have been
in touch. I trust that everything is all right.

Our new building is growing up around us, which causes
many problems while the construction is in progress, but
which also promises better things to come.

You remember our exhibition, Collectors' Opportunity
last year, to which you lent a number of items. We sold
several pieces of yours as well as others. We are planning
on another Collectors' Opportunity exhibition, opening on
November 11th, this time with much pre-publicity.

I very much hope that I may come to your Gallery again
and borrow material from you for possible sales. I expect
that I will be in New York during the third week of October.
I imagine that you will be closed again this summer, going
to Connecticut to take a breather.

I saw the Ben Shahn exhibition yesterday at Heath's
Gallery. There were some beautiful things there. I wish
that more things had been sold.

With best personal regards,

Sincerely yours,

W.
Director

GV:ab

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June 1, 1967

Mr. Robert S. Steinberg
120 Dwight Street
New Haven, Connecticut

Dear Mr. Steinberg:

As you requested, I am supplying below the current valuation for insurance purposes of your Ben Shahn watercolor.

LUTE #2, 1957 30 $\frac{1}{2}$ x 25" \$2000.

Sincerely yours,

EGH/tm

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

SMITHSONIAN INSTITUTION
NATIONAL COLLECTION OF FINE ARTS
WASHINGTON, D. C. 20560
CONSTITUTION AVENUE AT TENTH STREET

J

June 6, 1967

Mrs. Edith Halpert
The Downtown Gallery
465 Park Avenue
New York City, N. Y.

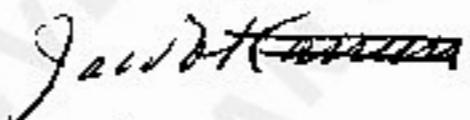
Dear Edith:

I expect to be in New York from Thursday, June 15 through Saturday, June 18th. I will phone to see what time is most convenient to drop in on you.

As you know, we would like to beg, borrow, or even buy an engraving by De Bry after Le Moyne for our opening. If you can locate any in your collections, or any other items of early Americana I would appreciate the opportunity to examine them. Also, I would like to see more of the Storrs prints.

I hope you are keeping in good shape and not over-taxing yourself.

Cordially,



Jacob Kainen
Consultant
Prints and Drawings

we got to Kennedy. Except for July when we'll be in the same small hotel in Juan-les-Pins we had no reservations for Europe. We'd planned to spend 2 wks. in Portugal & 2 in Spain but we fell into an irresistible thing here & are staying. We have an adorable house, furnished in great taste, 2 bathrooms etc and maid service, linens etc, in a pine woods on the sea. There's a free form swimming pool, tennis courts, riding, restaurant for members of the club or residents. It's all owned by the cement king of Portugal, a most attractive young man who's also damned smart. I think he's being a writer is what got us in - So we'll be at the above address until July 1st. Then we'll stop off in Madrid 3 days to see the Prado & on to France. Tell just that address on the bottom of the letter.

We're coming home for August & we'll be in Provincetown. He had research to do so we cut one month off our proposed trip. We have an absolutely cruddy house there (for which we're paying \$1,000 for the month!) because we decided at the last minute. Maybe we can make it habitable - I hope - and you can come up. We've got to see each other!

Holly graduated from Rensselaer High magna cum laude, highest in her class & is going to Kent next year. It will be queer to have the house quiet with her gone. She's only allowed one week end a semester but we can go up & see her - it's so

July close.

All three of us send you our best love!

Hotel Sans Souci,
100 Rue Jommart,
Juan-les-Pins (A.M.)
France

Affectionately,
Margaret

File

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June 5, 1967

Mr. Bradley Smith
Assistant to the Director
Shelburne Museum
Shelburne, Vermont

Dear Mr. Smith:

I deeply appreciate your letter of June 1st. Since I always carry out my commitments, I was quite nervous about committing myself to a specific date and, had it not been necessary to outline the program immediately, I would have suggested that you let the last week ride until about mid-July, when I should be in a position to know whether I was equipped to undertake such a commitment. Therefore, I truly appreciate your attitude.

Naturally, I felt most unhappy about declining the invitation to the Trustees Meeting, but in this case also, I did not dare to reply in the affirmative as I find travel very difficult these days - actual nerve-wracking - because the last three experiences have been most distressing. In each case - Boston, Washington and Chicago - we, the passengers, sat in the plane for a period of two to three hours while it was still on the runway, with an announcement from the pilot about an hour and a half after we got in to the effect that departure was postponed because there were 16 planes ahead of us on the runway - and we just continued to sit like idiots. Transportation in America has really become a mess.

I hope that during the summer, while I am in Newtown, Connecticut, I will have an opportunity to visit the Shelburne Museum as I miss my trips up there greatly. Perhaps I can induce some friends in the neighborhood to come along and we could motor peacefully some weekday. If so, I will certainly get in touch with you in advance, as I do want to see you and the family.

My very best regards,

Sincerely yours,

BGR/tm